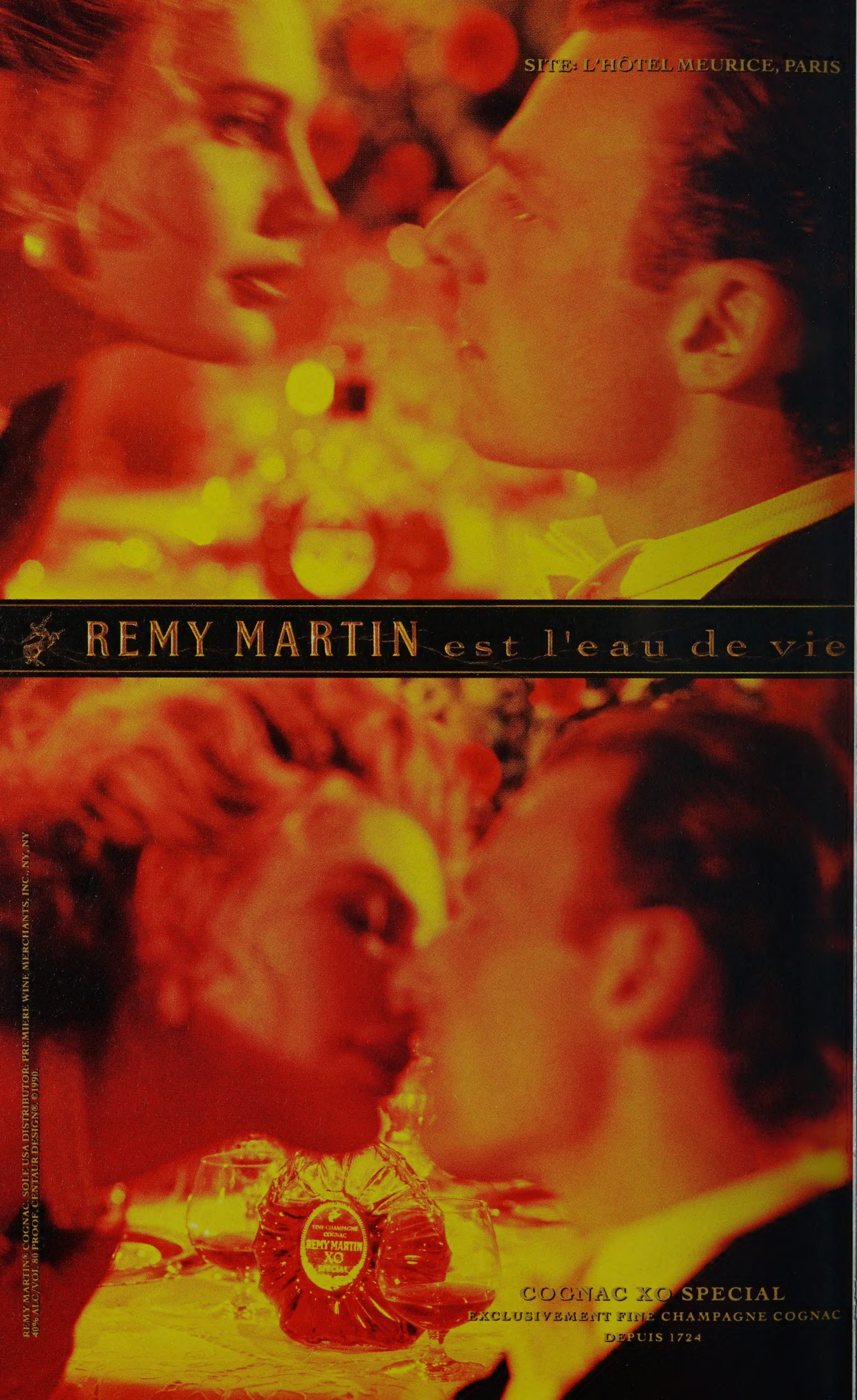
Stagebill

DEC 1990

LINCOLN CENTER


SITE: L'HÔTEL MEURICE, PARIS
REMY MARTIN est l'eau de vie
FINE CHAMPAGNE COGNAC
REMY MARTIN
XO
SPECIAL
COGNAC XO SPECIAL
EXCLUSIVEMENT FINE CHAMPAGNE COGNAC
DEPUIS 1724
REMY MARTIN® COGNAC. SOLE USA DISTRIBUTOR: PREMIERE WINE MERCHANTS, INC., NY, NY
40% ALC/VOL 80 PROOF. CENTAUR DESIGN® ©1990.

WE HAVE A GIFT FOR GIVING

And we have a gift for creating the real enchantment of the holidays. We bring it to you with all the magic and wide-eyed wonder of Christmas the way you remember it. From our world-famous Santaland to our delightful Puppet Theatre to the village of little shops we call Holiday Lane. There's our tree of lights setting Broadway aglow, our fabulous windows, festive decor on every floor, and an infinite variety of gifts for every name on your list. Nowhere but Macy's will you find so much sparkle, so much of the spirit that makes Christmas in New York a Christmas like no other!

macy's

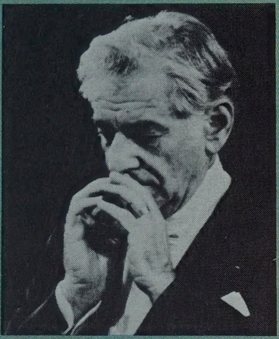
PHOTO FRANÇOIS HALARD

YVES SAINT LAURENT

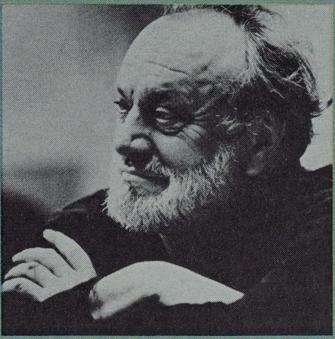
857 MADISON AVENUE, NEW YORK, N.Y. 10021 TÉL. : (212) 472-5299

DECEMBER 1990

Contents


22

8


34

Cover illustration from Behind the Golden Curtain *by E. Lee Spruyt (MacMillian Publishing Co.). Reproductions available in book and card form in the Metropolitan Opera Shop.*

8 **The Life and Times of André Chénier**
Thanks to the *verismo* opera which bears his name, André Chénier's fate has eclipsed his verses. One poet—*Richard Howard*—surveys the life and work of another.

12 **A Lincoln Center Christmas**
There's no place like New York in December. And in New York in December, there's no place like Lincoln Center. *Michael Redmond* wraps it up with a bow.

17 **The Program**

22 **A Barcarolle for Bernstein**
Tim Page meditates on the master, the late Leonard Bernstein.

28 ***Stagebill* Salzburg Sweepstakes**
Salzburg or bust! Win a trip to the city of Mozart's birth.

34 **Chariot of Fire**
With the oratorio *Elijah,* Felix Mendelssohn realized his most complete musical characterization. Or perhaps identification is the better word. *Philip Booth* charts a match made in heaven.

40 **Flash: Moscow on the Hudson**

42 **December Spotlight: Kids + Holidays = Magic**

54 **The Last Word: To Buy or Not To Buy**
That is the question when building a classical music library. Critic *Theodore W. Libbey, Jr.*—at work on a guide to collecting CDs—shares his philosophy.

STAGEBILL
SALZBURG
SWEEPSTAKES

ANA
All Nippon Airways

A Classic in the Air.

ANA's New York-Tokyo Non-Stop Service is Flying Your Way in the Spring of 1991!

ANA New York Office:
11 West 50th Street
New York, NY 10111
For Reservations:
1-800-235-9262

Stagebill

Arthur Levitt, Jr.	*Chairman of the Board*
Charles F. Buccieri	*President*
Carol Evans	*Publisher*
Sidney Ferenc	*Chief Financial Officer*
Bruce Appel	*Controller*
Neil Rice	*Production Director*
William J. Kofi, Jr.	*Production Manager*
Laura Jacobs	*Editor in Chief*
Alex Stark	*Art Director*
Cori Ellison	*Senior Editor, Music*
Robert Sandla	*Senior Editor*
Clifford S. Tinder	*Executive Program Editor*
Lauren Albert	*Promotion Director*
Raul R. Ravelo	*Production Assistant*
Cathy Mahoney	*Program Editor*
Amy Bartram	*Associate Program Editor*
Vanessa Vassar	*Associate Program Editor*
Adam Snyder	*Assistant Program Editor*
Regina Broccolo Dickinson	*Acting Midwest Manager*
Denise Favorule	*Account Manager*
Lauri L. Friedland	*Account Manager*
Jamie Gooch	*Wine/Spirits Manager*
Deborah K. Herman	*Account Manager*
Patricia M. Hewlett	*Beauty Marketing Manager*
Judy Pletcher	*Washington D.C. Manager*
Susan L. Roth	*Account Manager*
Joseph P. Barbieri	*Vice Chairman Emeritus*

STAGEBILL is published monthly at Lincoln Center and Carnegie Hall in New York, Kennedy Center and the National Theatre in Washington, D.C., and in Chicago. Other *Stagebill* editions are published in San Francisco, Dallas, Detroit, Houston, St. Louis, and Philadelphia. The Lincoln Center *Stagebill* is published by B&B Enterprises, Inc. Program Office, 140 West 65th Street, New York, N.Y. 10023, (212) 799-1230. Copyright 1990 B&B Enterprises, Inc. All rights reserved. Printed in U.S.A.

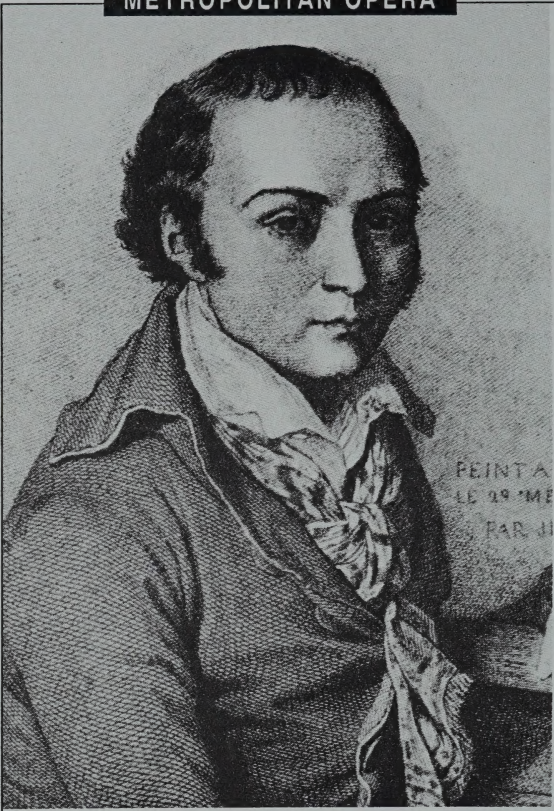
Advertising Offices—*New York:* 144 East 44th Street, New York, N.Y. 10017, (212) 687-9275. *Washington, D.C.:* Program Office, The Kennedy Center, Washington, D.C. 20566, (202) 416-7941. *Chicago:* 500 North Michigan Avenue, Chicago, Illinois 60611, (312) 565-0890, 685-3911. The Lincoln Center edition of *Stagebill* is available monthly to subscribers for $15 per year (US); $25 (outside U.S.). For details write: *Stagebill*, 144 East 44th Street, New York, N.Y. 10017

Cultured.

From the depths of the ocean, the rhythmic beauty of nature has been preserved in delectable light and dark selections of Godiva® Chocolate. And just like all Godiva Chocolates, the unique Oysters and Scallops are filled with glorious surprises that tempt the most cultured of palates.

GODIVA
Chocolatier
BRUXELLES • NEW YORK • PARIS

Godiva Chocolatier, 701 Fifth Avenue, New York, New York 10022.
For information about Godiva® Chocolates call 800-732-7333.



THE LIFE AND TIMES OF ANDRÉ CHÉNIER

Thanks to the verismo *opera which bears his name, André Chénier's fate has eclipsed his verses. One poet*—Richard Howard—*surveys the life and works of another.*

Ask any member of that sophisticated audience to which you belong to name a consecrated figure in Western culture who died before he was 33; whose works were virtually unknown to the public of his day and not destined to be known, indeed, until a quarter of a century after his death; yet whose mastery of his art was such that his name is invariably mentioned only in the company of the very greatest practitioners of that art, and Schubert would certainly be suggested, or Keats, and if your interlocutor is *very* sophisticated, possibly the painter Bonington. In America, to be sure, the poetry of André Chénier is not well enough read—and certainly not well enough translated—to qualify him for this pantheon, which is nonetheless perfectly appropriate to him.

In his native France—though he was born in Constantinople in 1762, where his father was the consul, Chénier's family came from Carcassonne—his poetry is quite as familiar as his fate, his verses (like those of Keats) can be recited by many who have memorized them in school and who will, of course, go on to describe, in the fashion of Giordano's sensational opera, his death as an "enemy of the people" at the bloody hands of the Revolution. The poet's biography (or thanatography) has obscured the reality of his work, which merits a few words of characterization before we dissolve it back into the (indeed operatic) career.

Like Schubert's songs of Greek antiquity, like Keats' Attic urn, Chénier's poems invoke a classi-

LORD & TAYLOR
COCO
EAU DE TOILETTE
CHANEL
PARIS
NEW YORK
DISCOVER EAU DE TOILETTE
COCO
A TANTALIZING NEW ASPECT OF THE MODERN CLASSIC

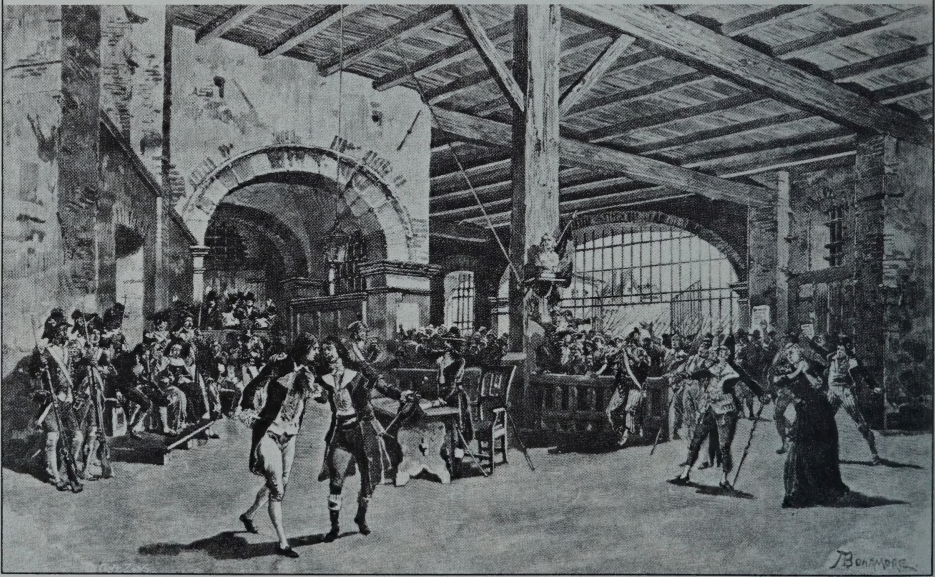
cal world derived from the Greek Anthology, from the Roman erotic elegists, a world whose poetic conventions are allusive beyond our careless "modern" reach. As in the case of his slightly younger contemporary Hölderlin, we are not prepared to credit all these ladies with mysterious if mellifluous names (Lycoris, Naeara), all these Virgilian echoes and imitations, all these Hellenistic stage-properties (Parian limbs, period hearts), and unless we have a good ear for the music of French 12-syllable alexandrines, we will be unlikely to understand Thibaudet's famous encomium that "Chénier's contact with Greek poetry is probably the most intimate known to modern man," or to accept Heredia's accolade of *Néaere* as "the simplest, most touching, and one of the most perfectly beautiful poems of the French language"—though these are precisely the kinds of praise we grant to Keats and to Schubert.

The *ancien régime* under which Chénier was educated, with which he identified so profoundly, and which afforded him occasions to meet the painter David and the poet Alfieri at the houses of his rich and noble friends, was nonetheless a political system in which he was—and knew himself to be—an outsider. In spite of the liberal aristocrats who welcomed him into their society, in spite of the title of Chevalier de Saint-André which he bestowed upon himself, André Chénier had neither birth nor money (nor good health nor fulfillment in love). Vituperation and despair are apparent in poems written long before the Revolution, and the same evils he was to find among the Jacobins he denounced in the France of Louis XVI (bloodthirsty brigands, executioners, oppressors, vile delators, pitiless nobles, *Et les crimes puissants qui font trembler les lois* [and the mighty crimes which intimidate the laws]).

By 1791, however, everything politically necessary to sweep away such evils had, in Chénier's opinion, been achieved: feudal privileges abolished, a constitutional monarchy instituted, all citizens enabled to enjoy the same civil rights, and those with the requisite property qualifications to participate in elections.

continued on page 52

Giordano's most famous opera: a 1896 engraving of André Chénier, *Act III*



750 ML
CHIVAS REGAL
AGED 12 YEARS
CHIVAS REGAL
FOUNDED 1801
SCOTCH WHISKY

12 YEARS OLD WORLDWIDE • BLENDED SCOTCH WHISKY • 43% & 40% ALC/VOL (86° & 80°) • © 1990 CHIVAS BROS. IMPORT CO., NEW YORK, N.Y.

Don't Be Square.

Buy a round of Chivas for your friends in our complimentary holiday tin.

Visit your retailer or call 1-800-238-4373 to send a gift of Chivas anywhere in the U.S. Void where prohibited.

A
LINCOLN CENTER CHRISTMAS

There's no place like New York in December.
And in New York in December, there's no place like Lincoln Center.
Michael Redmond *wraps it up with a bow.*

Here come the holidays, one upon the other—Chanukah, Christmas, and the New Year. For many who live and work in New York and its metropolitan area, the holidays still provide what they traditionally were meant to provide: A respite from the hurlyburly of life, a celebration of faith, family, and friends.

For others, however, the holidays are anything but a respite—they are the occasion for major urban stressout. Piled atop the normal pressures of New York life are the holidays' extra-special pressures. Shopping. Getting to and from special events at a time when everyone else is trying to do the same. Meeting the expectations of the special people in your life, especially the children.

This is the reason why, when the holidays roll around, some people think of Lincoln Center. During the holidays, Lincoln Center can be an island of peace in a city beset by imminent gridlock and frazzled nerves. To begin with, you can do everything there. You can shop for gifts in the Performing Arts Shop and The Gallery down on the Concourse, the Metropolitan Opera Shop in the Met's box office lobby, or the Gift Shop in Avery Fisher Hall. If you can't make up your mind, Lincoln Center Gift Certificates can come to your rescue, offering a choice of performances, purchases, and services throughout the complex.

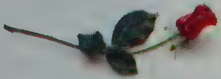
After shopping, you can dine in Avery Fisher Hall's PaneVino Ristorante or the Adagio Buffet—or at The Grand Tier Restaurant at the Met if you are holding a ticket for a performance there. You can wander about the center admiring the holiday decor, then enjoy the performances and exhibits throughout Lincoln Center.

Lincoln Center is easy to get to on public transportation. Drivers who fight traffic can breathe a sigh of relief, finally, to pull into the Lincoln Center Park and

THE PERFECT CAR FOR THE '90S.

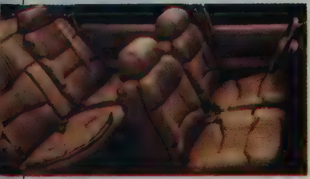
Let's get it together...buckle up. ©1990 GM Corp. All rights reserved. Park Avenue is a registered trademark of GM Corp.

The 1991 Buick Park Avenue Ultra.



After driving the new Park Avenue Ultra, the editors of *Motor Trend* concluded, "Buick may have created the perfect car for the '90s."

Drive it yourself, and you may conclude that we've created the perfect car for you.



“Just sitting in the Park Avenue's roomy interior is pleasing.” —*Car and Driver*

“Buick engineers have come up with one of the quietest, tightest and smoothest-operating luxury sedans we've ever driven.” —*Motor Trend*

“Ample innovation plus excellent design, engineering, and execution at an expected price . . .” —*Motor Trend*

“. . . highway-speed passing seemed effortless.” —*Automobile Magazine*

EPA estimated miles per gallon:
18/27
City Hwy.

“Buick focused considerable ergonomic study on the interior, and it shows.” —*Car and Driver*

BUICK®

The New Symbol For Quality In America.

“. . . a fine blend of slippery aerodynamics (0.31Cd) and traditional American dress up.” —*Motor Trend*

“. . . a first-rate tourer . . .” —*Automobile Magazine*

3800
TUNED PORT INJECTION

170 hp
3800 V6

“The transmission works like a dream . . . the Park Avenue seems a class apart.” —*AutoWeek*

“More impressive than a long list of amenities is the new Park Avenue's fine attention to detail . . . You get the same impression of quality when you drive the car.” —*Car and Driver*

Your Buick dealer can arrange a test-drive, or call 1-800-3PARK-AVE for more information.

Lock garage, with convenient entrances on 62nd, 63rd, and 65th streets.

Chanukah is the first holiday up, arriving on December 12. Whereas Christmas has a wealth of traditional concert music, Chanukah is curiously lacking in this department. Nevertheless, the New York Philharmonic and the Westminster Symphonic Choir are scheduled to perform Mendelssohn's magnificent *Elijah* on December 18, 20, 21, and 22 in Avery Fisher Hall.

There will be no dearth of *Messiah* performances at Lincoln Center. On December 9, Great Performers at Lincoln Center will present the Handel and Haydn Society of Boston, Christopher Hogwood conducting, in Mozart's orchestration of Handel's sacred masterpiece, performed on period instruments. This should be a familiar, yet different, *Messiah*.

For concertgoers who may be interested in making their Lincoln Center performing debuts, National Choral Council is presenting the 23rd season of *Messiah Sing-Ins* in Avery Fisher Hall, under the direction of Martin Josman, on December 12 and 27. There you will be star of the show, along with some 3,000 other stars of the show, singing "For unto us a child is born" and the "Hallelujah" chorus, among the other choral favorites of *Messiah*.

> **Make your debut at Lincoln Center: At the National Choral Council's *Messiah Sing-Ins*, you will be the star of the show, along with 3,000 other stars of the show.**

Great Performers at Lincoln Center formally salutes the holiday season on December 19 with *A Christmas Gala*, to be broadcast live at 8:30 p.m. on *Live From Lincoln Center* on Thirteen/WNET. The special stars flutist James Galway, mezzo-soprano Frederica von Stade, and the Vienna Choir Boys with the Orchestra of St. Luke's, under the direction of Hugh Wolff.

Lincoln Center ushers in 1991 with song on December 31 at 8:00 p.m., when Zubin Mehta leads the New York Philharmonic in *A New York Philharmonic New Year's Eve Gala*, starring soprano June Anderson in Viennese sparklers and operatic bonbons. This also goes *Live From Lincoln Center* on Thirteen/WNET.

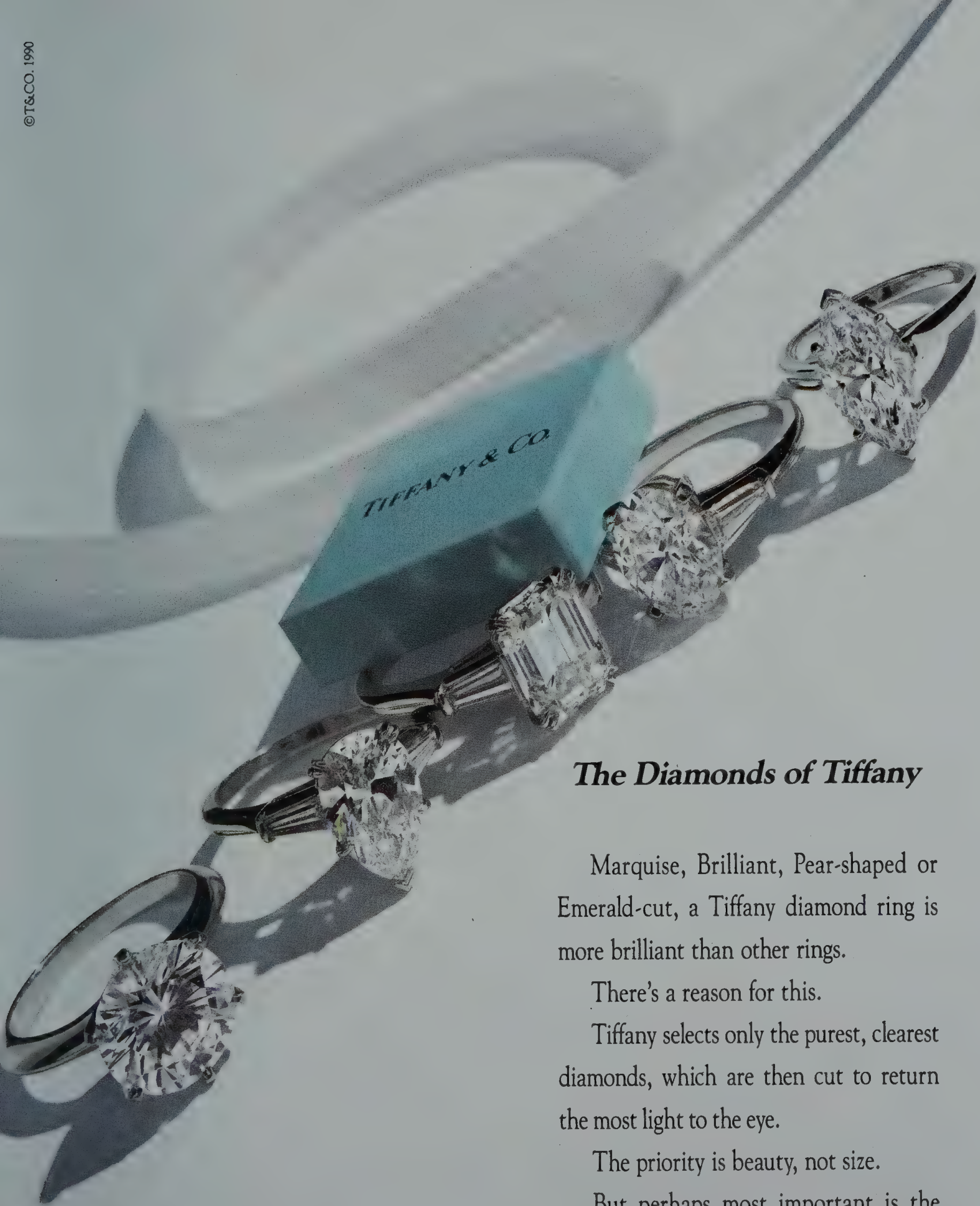
The most frequently performed opera in America, according to surveys, is *Amahl and the Night Visitors*, a short, sweet, and charming experience for adults. But if you would like to see this pious fable really work its magic, treat a child to a performance. At Lincoln Center the Little Orchestra Society presents a staged production of Gian Carlo Menotti's Christmas opera, with Dino Anagnost conducting, in Alice Tully Hall. This beautiful production has grown so popular that nine performances are scheduled, December 6 through 9.

Speaking of fables, in ballet there's *The Nutcracker*. The New York City Ballet mounts George Balanchine's production—one of the most stunning spectacles to be seen in Lincoln Center all year long—in 38 performances, December 6 through January 6, in the New York State Theater. This year's production is part of the company's celebration of the 150th anniversary of Tchaikovsky's birth.

Last but by no means least, for children of all ages: The Big Apple Circus, directed by Paul Binder, celebrates its 10th holiday season at Lincoln Center with "Ballerinas, Horses, and Clowns: The Golden Age," a retrospective of late-19th-century circus tradition. The Big Apple Circus' large, heated tent will be pitched in Damrosch Park through January 6.

During the holiday season, Lincoln Center is all this—and standard performance fare, too. Let's meet by the plaza Christmas tree. ■

©T&CO. 1990



The Diamonds of Tiffany

Marquise, Brilliant, Pear-shaped or Emerald-cut, a Tiffany diamond ring is more brilliant than other rings.

There's a reason for this.

Tiffany selects only the purest, clearest diamonds, which are then cut to return the most light to the eye.

The priority is beauty, not size.

But perhaps most important is the assurance that comes with every diamond ring from Tiffany: The promise that lies within the blue box is matched by the promise that stands behind it.

Available at Tiffany & Co., Fifth Avenue and 57th Street, New York 800-526-0649.

TIFFANY & CO.

Most of our clients are referred by a source far more compelling than any advertising.

When it comes to innovative, responsive financial services, people of influence are recommending Private Banking at Chemical Bank.

In fact, our clients themselves are our single most reliable source of new client relationships.

If you wish to discover how your financial needs can best be met, please call Gitelle Cardin or Richard Foley at (212) 621-2583.

If you prefer, write to Chemical Bank, Private Banking, 30 Rockefeller Plaza, New York, NY 10112.

© 1990 Chemical Bank
Member FDIC

CHEMICALBANK
PRIVATE BANKING

Great Performers at Lincoln Center Presents

Music on Period Instruments

Taverner Consort and Choir

ANDREW PARROTT director

New York Debut!

SUNDAY, FEBRUARY 10 at 3pm / ALICE TULLY HALL
Monteverdi: "Madrigals of War & Love"

Tickets: $22

Melvyn Tan fortepiano

SUNDAY, MARCH 3 at 3pm / ALICE TULLY HALL
Mozart: Sonata in B-flat, K. 333; Rondo in a, K. 511
Beethoven: Sonata No. 16 in G, Op. 31, No. 1; Sonata No. 18 in E-flat, Op. 31, No. 3

Tickets: $15

Philharmonia Baroque Orchestra

NICHOLAS McGEGAN conductor
John Gibbons fortepiano / **Lowell Greer** horn

SUNDAY, MARCH 10 at 3pm / AVERY FISHER HALL
All Mozart Program: Symphony No. 14 in A, K. 114; Piano Concerto No. 25 in C, K. 503; Horn Concerto No. 4 in E-flat, K. 495; Symphony No. 38 in D, K. 504 ("Prague")

Tickets: $20, $15, $11

These concerts made possible in part by a grant from the E. Nakamichi Foundation.
Great Performers at Lincoln Center is underwritten by Continental Insurance.

Tickets at Box Offices: Avery Fisher Hall (212) 874-2424 / Alice Tully Hall (212) 362-1911 or

CALL CENTERCHARGE (212) 874-6770

A Lincoln Center Christmas Gala featuring

JAMES GALWAY ⑬
flute

VIENNA CHOIR BOYS
and Special Guest

FREDERICA VON STADE
mezzo-soprano
with the
ORCHESTRA OF ST. LUKE'S
HUGH WOLFF, conductor

SPECIAL EVENT

Wednesday, December 19 at 8:30pm
Avery Fisher Hall

Orch. & 1st Tier $60; 2nd Tier $40; 3rd Tier $20

For mail orders: fill in Avery Fisher Hall coupon on reverse side.
Indicate choice of concert as No.13

Tickets also available through CENTERCHARGE: (212)874-6770

PAVAROTTI PLUS!
A Gala Concert of Operatic Arias, Scenes & Ensembles

⑮

SPECIAL EVENT

with **LUCIANO PAVAROTTI,** tenor
and his Guests
and the **New York City Opera Orchestra**

Wednesday, January 30 at 8pm
Avery Fisher Hall

Orch. & 1st Tier $90
2nd Tier $60 / 3rd Tier $40

Please note: Mail orders only accepted for this concert.
Fill in Avery Fisher Hall coupon on reverse side.
Indicate choice of concert as No. 15
Remaining tickets available at the Avery Fisher Hall Box Office and
through CENTERCHARGE (212)874-6770
beginning Sunday, October 21, 1990

FIRST TIME IN USA! ONE PERFORMANCE ONLY!

Direct from the Legendary Region of DAGHESTAN in the Caucasus Mountains

The Spectacular and Exotic

①

LEZGINKA

The State Dance Company of Daghestan, U.S.S.R.

A Company of 65 Dancers & Musicians in a brilliant and exciting program of Caucasian Folk Dance

SPECIAL EVENT

Friday, October 5 at 8pm, Avery Fisher Hall

"A Theatrical experience not to be missed."–Dewag, Berlin

Orch, & 1st Tier $30 / 2nd Tier $22 / 3rd Tier $15

A SPECTACULAR, SPIRITED AND MOVING MUSICAL PANORAMA

BATTLE OF BRITAIN ②

50th Anniversary: 1940-1990

Company of 150 featuring the

BBC CONCERT ORCHESTRA
ROYAL AIR FORCE MARCHING BAND
BBC CHORUS

SPECIAL EVENT

Mary Law, *Narrator*
Conducted by **Kenneth Alwyn**

PART I: The Battle with music by Britain's greatest composers: Elgar, Walton, Holst, Coates & others

PART II: Road to Victory
Music popular with the British during the early 1940's including "Songs That Kept Us Going" & "Songs That Saw Us Through" plus music by their American & Canadian cousins including a Glenn Miller Tribute

Monday, October 8 at 8pm, Avery Fisher Hall

Orch, & 1st Tier $35 / 2nd Tier $25 / 3rd Tier $17

TO ORDER TICKETS BY MAIL: USE COUPONS ON R
TO CHARGE BY PHONE: CALL (
BOX OFFICES NOW OPEN: AVERY FISHER HALL (2

SOLD OUT LAST SEASON!

The Concert & Recording Sensation of the Decade
Returning in their Only New York Engagement!

"LE MYSTÈRE DES VOIX BULGARES"

(The Bulgarian State Female Vocal Choir) ㉚

SPECIAL EVENT

Friday, April 5 at 8pm, Avery Fisher Hall

"Magical, mysterious singing, haunting, eerily beautiful, otherworldly, with just the right mix of eroticism and gorgeous romantic harmonies."–Los Angeles Herald Examiner

Orch, & 1st Tier $25 / 2nd Tier $18 / 3rd Tier $13

SPECIAL JOINT RECITAL

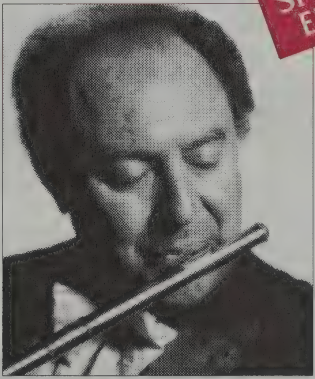
(53) KATHLEEN BATTLE

soprano

JEAN-PIERRE RAMPAL

flute

SPECIAL EVENT



Sunday, Feb. 24 at 8pm, Alice Tully Hall

All Seats: $40

VERSE SIDE (Refer to concert numbers as indicated)
NTERCHARGE (212) 874-6770
2) 874-2424 · ALICE TULLY HALL (212) 362-1911

LINCOLN CENTER PRESENTS THE 1990-1991 SEASON OF
GREAT PERFORMERS AT LINCOLN CENTER

Great Performers® 1990-91
is Underwritten by
Continental Insurance.
The Continental Corporation Foundation

YOU CAN STILL SUBSCRIBE & SAVE!

TWO ORCHESTRA SERIES FOR THE MOZART BICENTENNIAL AT AVERY FISHER HALL

SERIES MB1

Friday, February 1 at 8pm
BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, *conductor*
Maria João Pires, *piano*
Mozart: Piano Concerto No. 20 in d, K. 466
Schubert: Symphony No. 9 in C ("Great")

Sunday, March 3 at 3pm
ST. PAUL CHAMBER ORCHESTRA
CHRISTOPHER HOGWOOD, *conductor*
Jon Kimura Parker, *piano*
Gounod: Petite Symphony for Winds
Beethoven: Piano Concerto No. 3 in c, Op. 37
Mozart: Symphony No. 38 in D, K. 504 ("Prague")

Monday, May 13 at 8pm
PHILADELPHIA ORCHESTRA
RICCARDO MUTI, *conductor*
Frederica von Stade, *mezzo-soprano*
Mahler: Rückert Lieder
Mozart: Symphony No. 34 in C, K. 338
Varèse: *Amérique*
Hindemith: Symphonic Metamorphosis on Themes of Carl Maria von Weber

Subscription Prices (3 Concerts):
*Orch. & 1st Tier $75 / **SAVE 15%***
2nd Tier $58 / 3rd Tier $42
(availability subject to pre-sale)

SERIES MB2

All Mozart

Sunday, February 17 at 3pm
SALZBURG MOZARTEUM ORCH.
HANS GRAF, *conductor*
Justus Frantz, *piano*
All Mozart Program:
Overture to be announced
Piano Concerto No. 20 in d, K. 466
Piano Concerto No. 21 in C, K. 467
Symphony No. 41 in C, K. 551 ("Jupiter")

Sunday, March 10 at 3pm
PHILHARMONIA BAROQUE ORCH.
(on original instruments)
NICHOLAS McGEGAN, *conductor*
John Gibbons, *fortepiano*
Lowell Greer, *horn*
All Mozart Program:
Symphony No. 14 in A, K. 114
Piano Concerto No. 25 in C, K. 503
Horn Concerto No. 4 in E-flat, K. 495
Symphony No. 38 in D, K. 504 ("Prague")

Sunday, April 28 at 3pm
VIENNA CHAMBER ORCHESTRA
PHILIPPE ENTREMONT, *conductor & piano*
Ola Rudner, *violin* / **Ilse Wincor**, *viola*
All Mozart Program:
Sinfonia Concertante for Violin & Viola, K. 364
Piano Concerto No. 19 in F, K. 459
Symphony No. 33 in B-flat, K. 319

Subscription Prices (3 Concerts):
*Orch. & 1st Tier: $50 / **SAVE 20%***
2nd Tier $40 / 3rd Tier $30
(availability subject to pre-sale)

THE COMPLETE MOZART SONATAS FOR PIANO AT ALICE TULLY HALL

SERIES MS

MITSUKO UCHIDA, *piano*

Five Exclusive New York Recitals Presented as part of the Mozart Bicentennial at Lincoln Center

Friday, March 15 at 8pm
Sunday, March 24 at 3pm
Sunday, April 7 at 3pm
Friday, April 12 at 8pm
Sunday, April 21 at 3pm

"She used the instrument to project so fine an appreciation of phrasing, stresses, musical sense that all one could do was marvel at and delight in playing so intent, so sensitive to what Mozart had written."
–The New Yorker

"As impressive as her Mozart recordings are, her concert performances of this music are on an entirely different plane in matters of nuance, color, shaping, and a kind of sus-pense rarely achieved in music this familiar."
–The New York Times

Series Subscription: All Seats $92
(availability subject to pre-sale)
SUBSCRIBERS SAVE MORE THAN 15%
Series price if concerts purchased

THREE X TWO VIOLIN & PIANO DUOS AT ALICE TULLY HALL

SERIES V

Sunday, November 11 at 7:30pm
YOUNG-UCK KIM, *violin*
CHRISTOPH ESCHENBACH, *piano*
All Mozart Program:
Sonata in C, K. 296; Sonata in E-flat, K. 380; Sonata in e, K. 304; Sonata in A, K. 526

Sunday, February 3 at 7:30pm
JOSHUA BELL, *violin*
STEPHEN HOUGH, *piano*
Works by Beethoven, Grieg and Schubert

Wednesday, April 24 at 8pm
NADJA SALERNO-SONNENBERG, *violin*
CECILE LICAD, *piano*
Mozart: Sonata in B-flat, K. 454
Ravel: Sonata for Violin & Piano (1927)
Beethoven: Sonata No. 7 in c, Op. 30, No. 2

Series Subscription: All Seats $50
(availability subject to pre-sale)
SUBSCRIBERS SAVE 20%
(Series price if concerts purchased separately: $62)

39 CONCERTS AT AVERY FISHER HALL (212)874-2424

Friday, October 5 at 8pm ①
First Time in the USA!
LEZGINKA
SPECIAL EVENT
State Dance Company of Daghestan, U.S.S.R.
Company of 65 Dancers and Musicians in an exciting program of Caucasian Folk Dance
Tickets: $30, $22, $15

Monday, October 8 at 8pm ②
BATTLE OF BRITAIN
Company of 150 featuring the
BBC CONCERT ORCHESTRA
ROYAL AIR FORCE MARCHING BAND
BBC CHORUS,
SPECIAL EVENT
Mary Law, *Narrator*
Conducted by **Kenneth Alwyn**
PART I: The Battle with music by Britain's greatest composers: Elgar, Walton, Holst, Coates & others
PART II: Road to Victory
Music popular with the British during the early 1940's including "Songs That Kept Us Going" & "Songs That Saw Us Through" plus music by their American & Canadian cousins including a Glenn Miller Tribute
Tickets: $35, $25, $17

Saturday, October 13 at 8pm ③
MOSCOW VIRTUOSI
VLADIMIR SPIVAKOV, *conductor*
Vladimir Krainev, *piano*
Shostakovich: Two Pieces for Strings, Op. 11
Schnittke: Piano Concerto
Bach: Concerto for Two Violins & Orchestra, BWV 1043
Tchaikovsky: Serenade No. 1 for Strings
Tickets: $23, $17, $12

Sunday, October 14 at 3pm ④
YO-YO MA, *cello*
with assisting artists and the
ORCHESTRA OF ST. LUKE'S
DAVID ZINMAN, *conductor*
Carter Brey, *cello* / **Jeffrey Kahane**, *piano*
Barrière: Sonata for Two Cellos
Rachmaninoff: Sonata for Cello & Piano, Op. 19
Mendelssohn: Scherzo from Octet for Strings, Op. 20
Fauré: Elegie for Cello & Orchestra, Op. 24
Tchaikovsky: Rococo Variations for Cello & Orchestra, Op. 33
Tickets: $35, ~~$25,~~ ~~$17~~

Wednesday, October 17 at 8pm ⑤
PITTSBURGH SYMPHONY
LORIN MAAZEL, *conductor*
James Galway, *flute*
Neikrug: Flute Concerto *(N.Y. Premiere)*
Wagner: The "Ring" Without Words: Orchestral Highlights from the Ring Cycle
Tickets: $30, $22, $15

Sunday, October 21 at 3pm ⑥
CZECH PHILHARMONIC
JIRI BELOHLAVEK, *conductor*
Smetana: *Ma Vlast* ("My Country") complete, including The Moldau
Tickets: $25, $18, $13

Wednesday, October 24 at 8pm ⑦
Only New York Concert
JAPAN PHILHARMONIC
KEN-ICHIRO KOBAYASHI, *conductor*
Ikuyo Nakamichi, *piano*
Toru Takemitsu: Requiem for Strings
Beethoven: Piano Concerto No. 3 in c, Op. 37
Tchaikovsky: Symphony No. 5 in e
Tickets: $25, $18, $13

Sunday, October 28 at 3pm ⑧
LONDON CLASSICAL PLAYERS
ROGER NORRINGTON, *conductor*
Beethoven: Egmont Overture
Schubert: Symphony No. 4 in c, D. 417
Beethoven: Symphony No. 4 in B-flat, Op. 60
Tickets: $30, $22, $15

Monday, October 29 at 8pm ⑨
LONDON CLASSICAL PLAYERS
ROGER NORRINGTON, *conductor*
Beethoven: Overture to "Creatures of Prometheus"; Symphony No. 4, Op. 60
Mendelssohn: Symphony No. 3 in a, Op. 56
Tickets: $30, $22, $15

Sunday November 18 at 3pm ⑩
MINNESOTA ORCHESTRA
EDO DE WAART, *conductor*
Nadja Salerno-Sonnenberg, *violin*
Fine: Toccata Concertante
Bruch: Violin Concerto in g
Beethoven: Symphony No. 3 in E-flat ("Eroica")
Tickets: $25, $18, $13

Wednesday, December 5 at 8pm ⑪
ORCHESTRA OF ST. LUKE'S
ROGER NORRINGTON, *conductor*
Stephen Taylor, *oboe* / **Myron Lutzke**, *cello*
Dennis Godburn, *bassoon*
Naoko Tanaka, *violin*
Mozart: Symphony No. 39 in E-flat, K. 543
Haydn: Sinfonia Concertante in B-flat, Op. 84 for Violin, Cello, Oboe, Bassoon & Orchestra
Beethoven: Symphony No. 7 in A, Op. 92
Tickets: $28, $20, $14

Sunday, December 9 at 2:30pm ⑫
Handel's MESSIAH
performed by the chorus and orchestra of the
HANDEL AND HAYDN SOCIETY of Boston
CHRISTOPHER HOGWOOD, *conductor*
Nancy Argenta, *soprano*
Catherine Robbin, *mezzo-soprano*
David Gordon, *tenor*
Cornelius Hauptmann, *bass-baritone*
Tickets: $30, $22, $15

Wednesday, December 19 at 8:30pm ⑬
A LINCOLN CENTER CHRISTMAS GALA
SPECIAL EVENT
featuring
JAMES GALWAY, *flute*
VIENNA CHOIR BOYS and Special Guest
FREDERICA VON STADE, *mezzo-soprano*
with the **ORCHESTRA OF ST. LUKE'S**
HUGH WOLFF, *conductor*
Tickets: $60, $40, $20

A Message From Great Performers...

Great Performers is presented by Lincoln Center for the Performing Arts Inc., a non-profit corporation. But the real cost of these presentations is not reflected in ticket prices, and is only partially met by box office income. In addition to the generous support provided by The Continental Corporation Foundation and our other donors, we also need your assistance to enable us to keep bringing these exciting seasons to you. Won't you consider adding at least 20% to the price of your check as a tax deductible contribution? We thank you in advance, and look forward to the pleasure of your company throughout our forthcoming 26th Anniversary Season.

A copy of the last annual financial report filed with the New York State Department of State may be obtained upon request by writing to New York Department of State, Office of Charities Registration, Albany, NY 12231 or Lincoln Center for the Performing Arts, 140 West 65th Street, New York, NY 10023

Sunday, January 20 at 3pm ⑭
Only New York Recital
VLADIMIR SPIVAKOV, *violin*
Schubert: Sonata in a, Op. 137, No. 2
Beethoven: Six German Dances; Sonata in D, Op. 12, No. 1
Schnittke: Preludium
Shostakovich (arr. Spivakov): Aphorisms, Op. 13
Tickets: $20, ~~$18,~~ ~~$14~~

Wednesday, January 30 at 8pm ⑮
PAVAROTTI PLUS!
A Gala Concert of Operatic Arias, Scenes & Ensembles with
LUCIANO PAVAROTTI
SPECIAL EVENT
and his guests with the
NEW YORK CITY OPERA ORCHESTRA
Tickets: $90, $60, $40
AVAILABLE BY MAIL ORDER ONLY!

Friday, February 1 at 8pm ⑯
BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, *conductor*
Maria João Pires, *piano*
Mozart: Piano Concerto No. 20 in d, K. 466
Schubert: Symphony No. 9 in C ("Great")
Tickets: $35, $25, $17

Friday, February 8 at 8pm ⑰
Only New York Concert
USSR STATE SYMPHONY from Moscow
YEVGENY SVETLANOV, *conductor*
Vadim Repin, *violin*
Prokofiev: "Classical" Symphony, Op. 25; Violin Concerto No. 1 in D, Op. 19
Scriabin: Symphony No. 3, Op. 43 ("Divine Poem")
Tickets: $30, $22, $15

Sunday, February 10 at 3pm ⑱
BRANDENBURG ENSEMBLE
ALEXANDER SCHNEIDER, *conductor*
András Schiff & Peter Serkin, *pianos*
Bach: 3 Concertos for Two Pianos; Brandenburg Concerto No. 3 in G
Vivaldi: Concerto in d
Tickets: $30, $22, $15

Sunday, February 10 at 7:30pm ⑲
Only New York Recital
ANDRÉ WATTS, *piano*
Schubert: Impromptu No. 3 in B-flat, Op. 142; Sonata in G, Op. 78
Ravel: Prelude (1913) à la manière de Chabrier - à la manière de Borodin; Miroirs; Toccata (from "Le Tombeau de Couperin")
Tickets: $30, ~~$22,~~ ~~$15~~

Sunday, February 17 at 3pm ⑳
SALZBURG MOZARTEUM ORCHESTRA
HANS GRAF, *conductor*
Justus Frantz, *piano*
All Mozart Program:
Overture to be announced
Piano Concerto No. 20 in d, K. 466
Piano Concerto No. 21 in C, K. 467
Symphony No. 41 in C, K. 551 ("Jupiter")
Tickets: $23, $17, $12

Friday, February 22 at 8pm ㉑
CLEVELAND ORCHESTRA
VLADIMIR ASHKENAZY, *conductor*
Rachmaninoff: Symphony No. 3 in a, Op. 44
Sibelius: Symphony No. 2 in D, Op. 43
Tickets: $32, $23, $16

Sunday, February 24 at 3pm ㉒
First NY Trio Concert Since Since 1980
VLADIMIR ASHKENAZY, *piano*
ITZHAK PERLMAN, *violin*
LYNN HARRELL, *cello*
Brahms: Trio in c, Op. 101; Trio in C, Op. 87; Trio in B, Op. 8
Tickets: $50, ~~$38,~~ ~~$27~~

Wednesday, February 27 at 8pm ㉓
SAN FRANCISCO SYMPHONY
HERBERT BLOMSTEDT, *conductor*
Gil Shaham, *violin*
Lieberson: New Work *(N.Y. Premiere)*
Mendelssohn: Violin Concerto in e, Op. 64
Bartók: Concerto for Orchestra
Tickets: $25, $18, $13

Sunday, March 3 at 3pm ㉔
ST. PAUL CHAMBER ORCHESTRA
CHRISTOPHER HOGWOOD, *conductor*
Jon Kimura Parker, *piano*
Gounod: Petite Symphony for Winds
Beethoven: Piano Concerto No. 3 in c, Op. 37
Mozart: Symphony No. 38 in D, K. 504 ("Prague")
Tickets: $20, $15, $11

Sunday, March 3 at 7:30pm ㉕
Lincoln Center Recital Debut
ANNE-SOPHIE MUTTER, *violin*
Lambert Orkis, *piano*
All Brahms Program:
Sonata No. 1 in G, Op. 78;
Sonata No. 2 in A, Op. 100;
Sonata No. 3 in d, Op. 108
Tickets: $28, ~~$20,~~ ~~$14~~

Sunday, March 10 at 3pm ㉖
PHILHARMONIA BAROQUE ORCH.
(on original instruments)
NICHOLAS McGEGAN, *conductor*
John Gibbons, *fortepiano* / **Lowell Greer**, *horn*
All Mozart Program:
Symphony No. 14 in A, K. 114
Piano Concerto No. 25 in C, K. 503
Horn Concerto No. 4 in E-flat, K. 495
Symphony No. 38 in D, K. 504 ("Prague")
Tickets: $20, $15, $11

Sunday, March 10 at 7:30pm ㉗
ORCHESTRA OF ST. LUKE'S
SIR CHARLES MACKERRAS, *conductor*
Rudolf Firkusny, *piano*
Handel: Water Music
Dvorák: Piano Concerto in g, Op. 33
Haydn: Symphony No. 100 in G ("Military")
Tickets: $28, $20, $14

Sunday, March 17 at 3pm ㉘
ATLANTA SYMPHONY
YOEL LEVI, *conductor*
Janice Taylor, *mezzo-soprano*
Hei-Kyung Hong, *soprano*
Atlanta Symphony Chorus
Mahler: Symphony No. 2 in c ("Resurrection")
Tickets: $25, $18, $13

Wednesday, April 3 at 8pm ㉙
ORCHESTRE NATIONAL DE LYON
EMMANUEL KRIVINE, *conductor*
Bruno Leonardo Gelber, *piano*
Rimsky-Korsakov: Russian Easter Overture, Op. 36
Rachmaninoff: Piano Concerto No. 3 in d, Op. 30
Berlioz: Romeo and Juliet (Love Scene)
Ravel: *Daphnis et Chloé*, Suite No. 2
Tickets: $20, $15, $11

Friday, April 5 at 8pm ㉚
The Concert & Recording Sensation of the Decade Returns in their Only New York Engagement!
SPECIAL EVENT
LE MYSTÈRE DES VOIX BULGARES
(BULGARIAN STATE FEMALE VOCAL CHOIR)
Tickets: $25, $18, $13

Sunday, April 7 at 3pm ㉛
ENGLISH CHAMBER ORCHESTRA
PINCHAS ZUKERMAN, *conductor & soloist*
Dvorak: Serenade for Strings, Op. 20
Beethoven: Romance in G for Violin & Orchestra, Op. 40
Hindemith: *Trauermusik* for Viola & Orchestra
Mozart: Symphony No. 40 in g, K. 550
Tickets: $25, $18, $13

Sunday, April 14 at 3pm ㉜
Only New York Recital
VLADIMIR FELTSMAN, *piano*
Bach: Partita No. 2 in c
Mozart: Sonata No. 8 in a, K. 310
Prokofiev: Sonata No. 8 in B-flat, Op. 84
Tickets: $23, ~~$17,~~ ~~$12~~

Sunday April 21 at 3pm ㉝
NATIONAL SYMPHONY ORCHESTRA
MSTISLAV ROSTROPOVICH, *cond. & cellist*
Randall Craig Fleischer, *conductor for Rostropovich*
Tamara Sinyavskaya, *mezzo-soprano*
Choral Arts Society of Washington
Norman Scribner, *director*
All Prokofiev Program in observance of the composer's 100th Birthday (April 23, 1891)
Sinfonia Concertante for Cello and Orchestra, Op. 125
"Alexander Nevsky" for Solo Voice, Chorus and Orchestra, Op. 78
Tickets: $35, $25, $17

Sunday, April 21 at 7:30pm ㉞
I SOLISTI VENETI
CLAUDIO SCIMONE, *conductor*
JAMES GALWAY, *flute*
All Vivaldi Program including
Six Concerti for Flute & Strings from Op. 10
plus Concerto for Four Violins & Cello
Tickets: $30, $22, $15

Sunday, April 28 at 3pm ㉟
VIENNA CHAMBER ORCHESTRA
PHILIPPE ENTREMONT, *conductor & piano*
Ola Rudner, *violin* / **Ilse Wincor**, *viola*
All Mozart Program:
Sinfonia Concertante for Violin & Viola, K. 364
Piano Concerto No. 19 in F, K. 459
Symphony No. 33 in B-flat, K. 319
Tickets: $20, $15, $11

Thursday, May 9 at 8pm ㊱
ORCHESTRA OF ST. LUKE'S
ROGER NORRINGTON, *conductor*
Jerry Hadley, *tenor*
New York Choral Artists;
Joseph Flummerfelt, *director*
All Brahms Program:
Tragic Overture, Op. 81
Rinaldo, Op. 50 for Tenor, Men's Choir & Orchestra
Symphony No. 2 in D, Op. 73
Tickets: $28, $20, $14

Monday, May 13 at 8pm ㊲
PHILADELPHIA ORCHESTRA
RICCARDO MUTI, *conductor*
Frederica von Stade, *mezzo-soprano*
Mahler: Rückert Lieder
Mozart: Symphony No. 34 in C, K. 338
Varèse: *Amérique*
Hindemith: Symphonic Metamorphosis on Themes of Carl Maria von Weber
Tickets: $35, $25, $17

Sunday, June 2 at 7:30pm ㊳
ITZHAK PERLMAN, *violin*
DANIEL BARENBOIM, *piano*
All Mozart Program:
Sonata in G, K. 301
Sonata in E-flat, K. 302
Sonata in C, K. 303
Sonata in e, K. 304
Sonata in A, K. 305
Sonata in D, K. 306
Tickets: $50, $35, $22

Monday, June 3 at 8pm ㊴
ITZHAK PERLMAN, *violin*
DANIEL BARENBOIM, *piano*
All Mozart Program:
Sonata in C, K. 296
Sonata in F, K. 376
Sonata in F, K. 377
Sonata in B-flat, K. 378
Tickets: $50, $35, $22

AVERY FISHER HALL ORDER FORM:

SERIES LETTERS OR CONCERT NOS.	NO. OF TICKETS OR SUBS.	PRICE EACH	TOTAL $
HANDLING CHARGE:			$ 2.00
TAX-DEDUCTIBLE CONTRIBUTION:			$
GRAND TOTAL ENCLOSED:			$

MAIL WITH STAMPED, SELF-ADDRESSED ENVELOPE TO:
Dept. AFH, Avery Fisher Hall Box Office,
Lincoln Center, New York 10023

Please Print
Name ________________
Address ________________
City ________ State ____ Zip ____
Day Phone ________ Evening Phone ________

Please make remittance payable to Avery Fisher Hall Box Office. Enclose stamped, self-addressed envelope. No acknowledgement will be sent. Your cancelled check is your receipt. No refunds or exchanges on tickets. Note: deposit of your check does not guarantee seating.

To charge subscription by credit card: ☐ VISA ☐ MASTERCARD ☐ AMERICAN EXPRESS

CARD NUMBER ________ EXPIRATION DATE ____
Name ________________
(PRINT EXACTLY AS APPEARS ON CARD)
Signature ________________

26 CONCERTS AT ALICE TULLY HALL (212)362-1911

Sunday, October 14 at 3pm ㊵
LES ARTS FLORISSANTS
WILLIAM CHRISTIE, *director*
Marc Antoine Charpentier: *Actéon*
Purcell: Dido and Aeneas
All Seats: $25

Sunday, November 4 at 3pm ㊶
MUSICA ANTIQUA KÖLN
REINHARD GOEBEL, *director*
German Orchestra Music 1670-1720 including works by Bach, Handel, Schmelzer and Biber
All Seats: $20

Sunday, November 11 at 3pm ㊷
THE HANOVER BAND
ROY GOODMAN, *director*
Frank de Bruine, *oboe*
Christopher Kite, *fortepiano*
Hummel: Introduction, Theme and Variations for Oboe & Orchestra
Mozart: Serenata Notturna, K. 239; Piano Concerto No. 20 in d, K.466
Haydn: Symphony No. 102 in B-flat
All Seats: $22

Sunday, November 11 at 7:30pm ㊸
YOUNG-UCK KIM, *violin*
CHRISTOPH ESCHENBACH, *piano*
All Mozart Program:
Sonata in C, K. 296
Sonata in E-flat, K. 380
Sonata in e, K. 304
Sonata in A, K. 526
All Seats: $20

Saturday, November 24 at 8pm ㊹
KRONOS QUARTET
All Seats: $22

Sunday, November 25 at 3pm ㊺
SHARON ISBIN, *guitar*
Joan Tower: Clocks (NY Premiere)
Works by Walton, Bach, Rodrigo, Brouwer, Lauro & Barrios
All Seats: $15

Sunday, January 13 at 3pm ㊻
DAWN UPSHAW, *soprano*
JAMES LEVINE, *piano*
All Seats: $22

Sunday, February 3 at 3pm ㊼
BARBARA HENDRICKS, *soprano*
All Seats: $20

Sunday, February 3 at 7:30pm ㊽
JOSHUA BELL, *violin*
STEPHEN HOUGH, *piano*
Works by Beethoven, Grieg and Schubert
All Seats: $20

Saturday, February 9 at 8pm ㊾
KRONOS QUARTET
All Seats: $22

Sunday, February 10 at 3pm ㊿
New York Debut
TAVERNER CONSORT AND CHOIR
ANDREW PARROTT, *artistic director*
Monteverdi: "Madrigals of War & Love"
All Seats: $22

Sunday, February 10 at 7:30pm (51)
KAZUHITO YAMASHITA, *guitar*
All Seats: $15

Wednesday, February 20 at 8pm (52)
New York Recital Debut
CECILIA BARTOLI, *mezzo-soprano*
Martin Katz, *piano*
All Seats: $20

Sunday, February 24 at 8pm (53)
JEAN-PIERRE RAMPAL, *flute*
KATHLEEN BATTLE
soprano
SPECIAL EVENT
All Seats: $40

Sunday, March 3, at 3pm (54)
MELVYN TAN, *fortepiano*
Mozart: Sonata in B-flat, K. 333; Rondo in a, K. 511
Beethoven: Sonata No. 16 in G, Op. 31, No. 1; Sonata No. 18 in E-flat, Op. 31, No. 3
All Seats: $15

Sunday, March 3 at 7:30pm (55)
LOS ANGELES GUITAR QUARTET
All Seats: $15

Friday, March 15 at 8pm (56)
MITSUKO UCHIDA, *piano*
All Mozart Program:
Sonata in G, K. 283; Sonata in B-flat, K. 333; Sonata in F, K. 280; Sonata in D, K. 284
All Seats: $22

Sunday, March 24 at 3pm (57)
MITSUKO UCHIDA, *piano*
All Mozart Program:
Sonata in B-flat, K. 281; Fantasia in d, K. 397; Sonata in D, K. 311; Sonata in C, K. 309; Sonata in a, K. 310
All Seats: $22

Sunday, March 24 at 7:30pm (58)
MANUEL BARRUECO, *guitar*
All Seats: $15

Sunday, April 7 at 3pm (59)
MITSUKO UCHIDA, *piano*
All Mozart Program:
Sonata in C, K. 545; Sonata in F, K. 533 / 494; Fantasia in c, K. 475; Sonata in c, K. 457
All Seats: $22

Friday, April 12 at 8pm (60)
MITSUKO UCHIDA, *piano*
All Mozart Program:
Sonata in A, K. 331; Sonata in C, K. 330; Sonata in E-flat, K. 282; Adagio in b, K. 540; Sonata in B-flat, K. 570
All Seats: $22

Thursday, April 18 at 8pm (61)
New York Recital Debut
OLAF BAER, *baritone*
Schubert: Die schöne Müllerin
All Seats: $18

Saturday, April 20 at 8pm (62)
KRONOS QUARTET
All Seats: $22

Sunday, April 21 at 3pm (63)
MITSUKO UCHIDA, *piano*
All Mozart Program:
Ten Variations on "Unser dummer Pöbel meint," K. 455;
Sonata in F, K. 332; Sonata in C, K. 279; Rondo in a, K. 511; Sonata in D, K. 576
All Seats: $22

Sunday, April 21 at 7:30pm (64)
JULIAN BREAM
All Seats: $25

Wednesday, April 24 at 8pm (65)
NADJA SALERNO-SONNENBERG, *violin*
CECILE LICAD, *piano*
Mozart: Sonata in B-flat, K. 454
Ravel: Sonata for Violin & Piano (1927)
Beethoven: Sonata No. 7 in c, Op. 30, No. 2
All Seats: $24

Great Performers at Lincoln Center

ALICE TULLY HALL ORDER FORM:

SERIES LETTERS OR CONCERT NOS	NO. OF TICKETS OR SUBS	PRICE EACH	TOTAL $
HANDLING CHARGE:			$ 2.00
TAX-DEDUCTIBLE CONTRIBUTION:			$
GRAND TOTAL ENCLOSED:			$

MAIL WITH STAMPED, SELF-ADDRESSED ENVELOPE TO:
Dept. ATH, Alice Tully Hall Box Office,
Lincoln Center, New York 10023

Please Print
Name ________________
Address ________________
City ________ State ____ Zip ____
Day Phone ________ Evening Phone ________

Please make remittance payable to Alice Tully Hall Box Office. Enclose stamped, self-addressed envelope. No acknowledgement will be sent. Your cancelled check is your receipt. No refunds or exchanges on tickets. Note: deposit of your check does not guarantee seating.

To charge subscription by credit card: ☐ VISA ☐ MASTERCARD ☐ AMERICAN EXPRESS

CARD NUMBER ________ EXPIRATION DATE ____
Name ________________
(PRINT EXACTLY AS APPEARS ON CARD)
Signature ________________

SUBSCRIPTION INFORMATION: AVERY FISHER HALL (MONDAY-FRIDAY, 11AM-3PM) 212-799-7575 ALICE TULLY HALL (MONDAY-FRIDAY, 12 NOON-5 PM) 212-362-1911

CHARGE TICKETS OR SUBSCRIPTIONS BY PHONE: CALL CENTERCHARGE (212)874-6770

Charitable Trust, the E. Nakamichi Foundation, The Eleanor Naylor Dana Charitable Trust, the Ann and Gordon

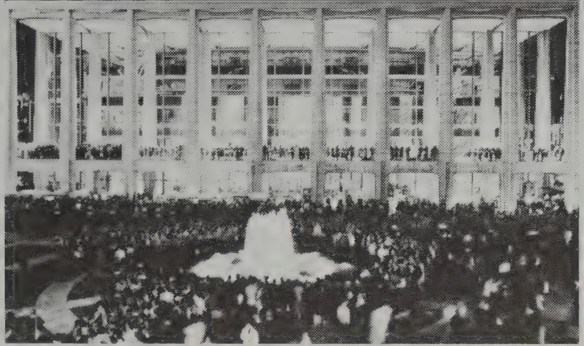
LINCOLN CENTER FOR THE PERFORMING ARTS
140 West 65th Street, New York, NY 10023

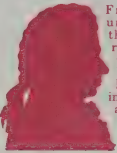
SINGLE TICKET
ORDER FORMS
FOR ALL EVENTS!

Lincoln Center presents

GREAT PERFORMERS
1990-1991
SEASON

Underwritten by CONTINENTAL INSURANCE





From January 27, 1991 until August 29, 1992 the eleven companies resident at Lincoln Center pay tribute to Wolfgang Amadeus Mozart by performing his complete works and presenting related ballets, films, exhibits, lectures, symposia and theater works.

BICENTENNIAL
Mozart
200
AT LINCOLN CENTER

GREAT PERFORMERS AT LINCOLN CENTER
Underwritten by Continental Insurance
presents the

HANDEL & HAYDN SOCIETY

CHRISTOPHER HOGWOOD, *Artistic Director*

Sunday Afternoon, December 9, 1990, at 2:30

CHRISTOPHER HOGWOOD, *Conductor*
HEIDI GRANT, *Soprano*
CATHERINE ROBBIN, *Mezzo-Soprano*
DAVID GORDON, *Tenor*
CORNELIUS HAUPTMAN, *Bass*

Handel & Haydn Society Chorus and Period Orchestra

GEORGE FRIDERIC HANDEL

Messiah

Orchestration by W.A. Mozart, K.572
Sung in German/Original English text taken from
the Scriptures by Charles Jennens

Part The First

The coming of Messiah foretold—his birth announced in fulfillment of the prophesies—the blessedness of his followers.

Intermission

Part The Second

Christ's agony and suffering for the sins of mankind—his resurrection and ascension into Heaven—the dissemination and ultimate triumph of his gospel.

Part The Third

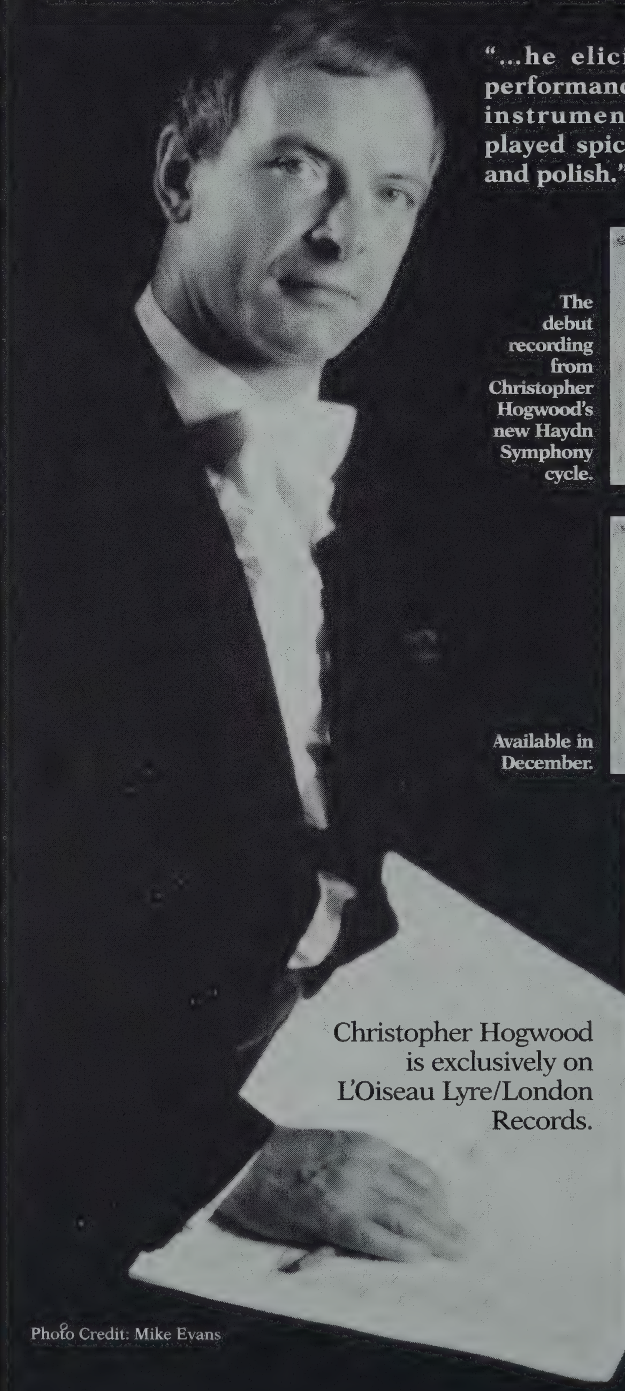
The Christian promise of the return of the Messiah on Judgment Day, when he will summon the dead to resurrection and eternal life.

There will be a five minute pause after Part The Second.

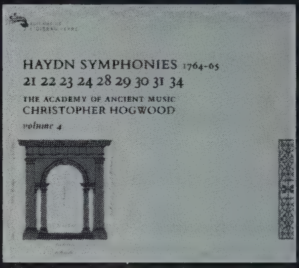
The audience is politely requested not to stand during the "Hallelujah" chorus

CHRISTOPHER HOGWOOD

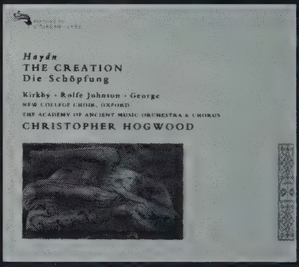
"...he elicited vibrant, robust performances from the original-instruments orchestra, which played spicily and with precision and polish." —*The New York Times*



The debut recording from Christopher Hogwood's new Haydn Symphony cycle.


HAYDN SYMPHONIES 1764-65
21 22 23 24 28 29 30 31 34
THE ACADEMY OF ANCIENT MUSIC
CHRISTOPHER HOGWOOD
volume 4

Available in December.


Haydn
THE CREATION
Die Schöpfung
Kirkby · Rolfe Johnson · George
NEW COLLEGE CHOIR, OXFORD
THE ACADEMY OF ANCIENT MUSIC ORCHESTRA & CHORUS
CHRISTOPHER HOGWOOD

L'OISEAU-LYRE
HAYDN Arias & Cantatas
Arleen Auger
Handel & Haydn Society
Christopher Hogwood

Christopher Hogwood is exclusively on L'Oiseau Lyre/London Records.

L'OISEAU-LYRE
HANDEL
Concerti Grossi Op.3
HANDEL & HAYDN SOCIETY
Christopher
HOGWOOD

Photo Credit: Mike Evans

© 1990 London/PolyGram Records, Inc.

We are grateful to The E. Nakamichi Foundation for its assistance in presenting
Great Performers Concerts of Music on Period Instruments.

The Handel & Haydn Society gratefully acknowledges the support of The Trump Shuttle,
which helped to make this performance possible.

Lincoln Center gratefully acknowledges additional support for the Great Performers series from
Annie Laurie Aitken Charitable Trust, Katzenberger Foundation,
The Eleanor Naylor Dana Charitable Trust, E. Nakamichi Foundation,
Norman and Rosita Winston Foundation, Ann and Gordon Getty Foundation, The Shubert Foundation,
the New York State Council on the Arts, and the National Endowment for the Arts.

Please make certain the electronic signal on your watch or pager is switched off during the performance.

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between numbers, not during the performance. The taking of photographs and the use of recording equipment are not allowed in this building.

Next Great Performers Event:
Wednesday Evening, December 19, 1990, at 8:30
LINCOLN CENTER XMAS SPECIAL
JAMES GALWAY, flute
VIENNA CHOIR BOYS
FREDERICA VON STADE, mezzo-soprano
Orchestra of St. Luke's
Hugh Wolff, conductor
A "Live from Lincoln Center" telecast.

Notes on the Program

by STEVEN LEDBETTER

Messiah (arr. Mozart)

GEORGE FRIDERIC HANDEL
Born February 23, 1685, in Halle
Died April 14, 1759, in London

The art of arranging another composer's music—particularly in this era of "authenticity"—is undervalued. Of course, often enough, an arrangement or orchestration exists because the original composer has no experience with the orchestra and must turn over that portion of the work to a specialist. Sometimes, too, an arrangement has been made for the private study of a composer who wishes to learn something of the quality of another master. When the arranger happens to be a genius himself—as is the case, say, of J.S. Bach—the arrangements, like Bach's transcriptions of Vivaldi, become "original" works in their own right. Some arrangements are made to reduce a large work to a smaller, more practical size for study or performance (such as Salomon's transcriptions of some of Haydn's *London* Symphonies for chamber ensemble). In the last 200 years it has been more common, perhaps, for a smaller work to be "colorized" (like a black and white film) by conversion to orchestral guise. Ravel's treatment of Mussorgsky is one of the most famous; Sir Thomas Beecham's treatment of *Messiah* is one of the most infamous, though not at all inconsistent with that conductor's love of color and sonority.

Everyone who learns much about Mozart knows that he arranged works of Handel for performances in Vienna, and that these were accomplished on commission from Baron von Swieten, a Dutch-born musical patron, amateur composer, and one-time diplomat in England, where he had fallen in love with Handel's music. There has been surprisingly little investigation of Mozart's work as an arranger, whereas extensive studies exist for Bach's activity in this field. Yet, a musical mind such as Mozart had simply could not come to grips with a work of genius like *Messiah* without finding his imagination engaged. His interest in older music can be gauged from the fact that Mozart was involved with van Swieten's activities almost from the moment of his arrival in Vienna in 1781. It seems likely, then, that his contribution to the performances of *Acis and Galatea* (November 1788), *Messiah* (March 1789), *Alexander's Feast*, and the *Ode for St. Cecilia's Day* (both July 1790) must have been, to some degree at least, a labor of love.

When Mozart undertook his arrangement of *Messiah*, van Swieten had prepared for him a manuscript copy of the score made, clearly, on the basis of Walsh's first edition. The copyist wrote out the string parts and the vocal lines from the copytext, but left space for Mozart to add wind parts. This was, of course, long before the era of scholarly critical editions, and Walsh's score contained a number of errors which the copyist carefully repeated. As a result, as Mozart set to work, he had to find musical solutions for a few readings in the score that must have struck him as perverse, but find them he did. Those who know *Messiah* well in modern scholarly performances will be surprised at some of these moments, reflecting a very different performance tradition. Mozart's version thus allows us to hear how Handel would have sounded in late eighteenth-century Germany in a way that would be far more difficult to reconstruct without his manuscript. Handel's *Messiah* is at once his most familiar and least typical composition. Unlike the great majority of his oratorios, *Messiah* has no dramatic characters enacting a Biblical story like some kind of opera without costumes; rather it is contemplative throughout. (It was perfectly natural for the oratorios to be "operatic" in character; they were composed for opera singers and performed during Lent and other periods when the theaters were closed, thus providing a suitably elevated form of entertainment for audiences deprived of the sinful delights of the stage.)

The text is entirely drawn from the Bible, though the credited librettist, Charles Jennens, probably assembled it from the Anglican Prayer Book rather than the Bible itself, since most of the passages found in Part I were already conveniently assembled in the Anglican Christmas service, those of Part II in services for Holy Week, Easter, Ascension, and Whitsunday, and those of Part III from the Burial Service. Handel told Jennens that he expected to take a year to set the text to music, but he actually completed the entire score in just 23 days of feverish composition, from August 22 to September 14, 1741. It was an immediate success in Dublin. Handel himself always regarded it as a work unique in his output. Though we know virtually nothing about his religious views, he seems to have felt, on this occasion, divinely inspired in more than the metaphorical sense that artists occasionally speak of. For the rest of his life, he allowed *Messiah* performances only in aid of charity, usually for his favorite institution, the Foundling Hospital. Even so, the first performances in London had to be given without advertising the title of the work (it was listed only as "a New Sacred Oratorio") for fear of offending the Puritan suspicion of anything connected with the theater. Hard as it may be to believe today, Handel was roundly attacked by clergymen for daring to perform such a work in a playhouse. A correspondent to the *Universal Spectator* wrote, four days before the London premiere:

> An *Oratorio* either is an *Act* of *Religion*, or it is not; if it is, I ask if the *Playhouse* is a fit *Temple* to perform it in, or a Company of *Players* fit *Ministers* of *God's Word*....

By 1750, when Handel began offering annual performances as a benefit for the Foundling Hospital, the work began to catch on in the capital, quickly becoming the most famous piece of music ever written in England. It took longer to catch on on the Continent, where there was nothing corresponding to the English choral tradition, but certainly the van Swieten production with Mozart's orchestration played an important role in carrying *Messiah* to central Europe.

After hearing the work in London, the librettist Jennens, a pompous and arrogant man, complained at the haste with which Handel had composed. "I shall put no more Sacred Works into his hands, to be thus abus'd...." He tried to get Handel to retouch "the weak parts to make it fit for a publick performance...but he is so lazy and obstinate, that I much doubt the Effect." It is hard to imagine what serious reservations he could have had. *Messiah* is consistently of a remarkably high level of musical inspiration. Divided into a symbolic three sections, *Messiah* tells no story in explicit dramatic terms, but rather provides a series of meditations on the prophecy and realization of God's plan for the redemption of mankind through the coming of the *Messiah;* the accomplishment of that redemption through the sacrifice of Jesus; and an extended hymn of thanks for the final overthrow of death.

Handel arranged his text in what might be construed as a series of "scenes" consisting of a recitative followed by an aria and then a chorus. In this framework, the recitative explained some aspect of the situation, to which the aria provided an individual lyrical response and the chorus then supplied the communal response of Christendom. The recitatives and arias overflow with evocative musical imagery to mirror the text, while the choruses provide the center of gravity and include some of the greatest examples of the choral art of the Baroque, and, indeed, of all time. In whatever version, *Messiah* will remain at the heart of the choral repertory as long as we continue to sing.

—Copyright © 1990 by Steven Ledbetter

Steven Ledbetter is musicologist and program annotator for the Boston Symphony Orchestra.

Messiah

GEORGE FRIDERIC HANDEL
Mozart Orchestration (K.572)
Original English text taken from the Scriptures by Charles Jennens

PARTE PRIMA	PART THE FIRST
Overtura	**Sinfony**
Recitativo accompagnato (Tenore) *Tröstet Zion! Tröstet Zion, spricht eu'r Gott. Geht, ihr Friedensboten, nach Jerusalem, und prediget ihr, daß ihre Ritterschaft ein Ende hat, daß ihre Missetat vergeben ist! Vernehmt die Stimme des Predigers in der Wüste: bereitet dem Herrn den Weg, und bahnet die Pfade der Wüsten unserm Gott!*	**Recitative, accompanied (Tenor)** Comfort ye, comfort ye, my people, saith your God; speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her iniquity is pardoned. The voice of Him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God.
Aria (Tenore) *Alle Tale macht hoch und erhaben und senkt die Berge und Hügel vor ihm, macht eb'ne Bahn und, was rauh ist, macht gleich!*	**Aria (Tenor)** Ev'ry valley shall be exalted, and ev'ry mountain and hill made low, the crook'd straight and the rough places plain.
Coro *Denn die Herrlichkeit Gottes des Herrn wird offenbaret. Alle Völker werden es sehen, denn es ist Gott, der es verheißen hat.*	**Chorus** And the glory of the Lord shall be revealed, and all flesh shall see it together; For the mouth of the Lord hath spoken it.
Recitativo accompagnato (Basso) *So spricht der Herr, Gott Zebaoth: noch eine kleine Zeit und ich bewege den Himmel und die Erde, das Meer und das Trock'ne, alle Völker beweg' ich, spricht Gott, wenn nun der Trost aller Heiden erscheint. Der Herr, den ihr suchet, kommit plötzlich zu seinem Tempel und der Engel des Bundes, des ihr begehret. Sieh! Er kommt, spricht Gott der Herr.*	**Recitative, accompanied (Bass)** Thus saith the Lord of Hosts: Yet once a little while, and I will shake the heav'ns and the earth, the sea, and the dry land, and I will shake all nations; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to his temple; even the messenger of the covenant whom ye delight in, behold He shall come, saith the Lord of Hosts.

(*please turn page quietly*)

Aria (Basso) *Doch wer mag entragen den Tag seiner Ankunft und wer mag besteh'n, wenn er sich zeiget? Denn er ist gleich des Goldschmieds Feuer.*	**Aria (Bass)** But who may abide the day of His coming? And who shall stand when He appeareth? For He is like a refiner's fire.
Coro *Und er wird reinigen die Kinder Levi, damit sie bringen, Herrlicher Dir, ein Opfer der Gerechtigkeit.*	**Chorus** And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.
Recitativo (Soprano II) *Denn sieh! Eine Jungfrau wird schwanger, gebiert einen Sohn und nennet ihn Immanuel: Gott mit uns!*	**Recitative (Soprano II)** Behold, a virgin shall conceive, and bear a son, and shall call His name Emmanuel: "God With Us."
Aria e Coro (Soprano II) *O du, die Wonne verkündet in Zion, steig' empor zu der Höhe der Berge; o du, die Wonne verkündet in Jerusalem, heb' auf die Stimme mit Macht, dein Gesang schalle getrost, verkünde den Städten Juda: er kommt, eu'r Gott! Mach' dich auf, strahle freudig einher, denn dein Licht kommt, und die Herrlichkeit des Herrn geht auf über dir.*	**Aria and Chorus (Soprano II)** O Thou that tellest good tidings to Zion, get Thee up into the high mountain; O Thou that tellest good tidings to Jerusalem, lift up Thy voice with strength: lift it up, be not afraid; say unto the cities of Judah: Behold your God! Arise, shine, for Thy light is come, and the glory of the Lord is risen upon Thee.
Recitativo accompagnato (Basso) *Blick auf! Nacht bedekket das Erdreich, dunkle Nacht die Völker; doch über dir gehet auf der Herr, und seine Herrlichkeit des erscheinet über dir; und die Heiden wandeln in deinem Licht und die Könige im Glanze deines Aufgangs.*	**Recitative, accompanied (Bass)** For behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon Thee, and His glory shall be seen upon Thee. And the Gentiles shall come to Thy light, and kings to the brightness of Thy rising.
Aria (Basso) *Das Volk, das im Dunkeln wandelt, es sieht ein großes Licht. Und die da wohnen im Schatten des Todes, es scheinet helle über sie.*	**Aria (Bass)** The people that walked in darkness have seen a great light, and they that dwell in the land of the shadow of death, upon them hath the light shined.
Coro *Uns ist zum Heil ein Kind geboren, uns zum Heil ein Sohn gegeben, dessen Herrschaft ist auf seiner Schulter, und sein Nam' wird genennet: Wunderbar, Herrlichkeit und Rat und Kraft und Held und ewig Vater und Friedefürst.*	**Chorus** For unto us a child is born, unto us a son is given, and the government shall be upon His shoulder, and His name shall be called: Wonderful Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace!
Pifa	**Pifa**
Recitativo (Soprano II) *Es waren Hirten beisammen auf dem Felde, die hüteten ihre Herde des Nachts.*	**Recitative (Soprano II)** There were shepherds abiding in the field, keeping watch over their flock by night.
Recitative accompagnato (Soprano II) *Und sieh! Der Engel des Herrn trat zu ihnen, und die Klarheit des Herrn umleuchtete sie, und sie erschraken sehr.*	**Recitative, accompanied (Soprano II)** And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

Recitativo (Soprano II)
Und der Engel sprach zu ihnen: fürchtet euch nicht! Ich bring' euch große Freude, Wonn' und Heil für alle Völker, denn euch ist heut' in Davids Stadt der Heiland geboren, der Heiland, der Gesalbte, der Herr.

Recitativo accompagnato (Soprano II)
Und alsobald war da bei dem Engel die Menge der himmlischen Heere, die lobten Gott und sprachen:

Coro
Ehre sei Gott in der Höhe! und Fried' auf Erden! und allen Menschen Heil!

Aria (Tenore)
Erwach', zu Liedern der Wonne, frohlokke, du Tochter Zion und jauchze, du Tochter Jerusalem, blick' auf, dein König kommt zu dir! Er ist ein Gerechter und ein Helfer und bringet Heil allen Völkern.

Recitativo (Soprano I)
Dann tut das Auge des Blinden sich auf, und das Ohr des Tauben wird hören, dann hüpfet der Lahme wie ein Hirsch, und die Zunge der Stummen singt Lob.

Aria (Soprano I)
Er weidet seine Herde, ein guter Hirt, und sammelt seine Lämmer in seinen Arm. Er nimmt sie mit Erbarmen in seinen Schoß und leitet sanft die gebären soll. Kommt her zu ihm die ihr mühselig seid, kommt her zu ihm mit Traurigkeit Beladene, und er verleiht euch Ruh'! Nehmt sein Joch auf euch und lernet von ihm, denn er ist sanft und demutsvoll, dann findet ihr Ruh' für euer Herz!

Coro
Sein Joch ist sanft, und leicht ist seine Last.

PARTE SECONDA

Coro
Kommt her und seht das Lamm! Es trägt die tötende Last, die Sünde der Welt.

Aria (Soprano II)
Er ward verschmähet und verachtet, von Menschen verschmäht, ein Mann der Schmerzen und umgeben mit Qual.

Er gab den Schlägen seinen Rükken und seine Wange der bitt'ren Feinde Wut, verbarg nicht die Stirn von Schmach und Speichel.

Recitative (Soprano II)
And the angel said unto them, fear not, for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Saviour, which is Christ the Lord.

Recitative, accompanied (Soprano II)
And suddenly there was with the angel a multitude of the heav'nly host, praising God, and saying:

Chorus
Glory to God in the highest, and peace on earth, good will toward men.

Aria (Tenor)
Rejoice greatly, O daughter of Zion, shout, O daughter of Jerusalem, behold Thy King cometh unto Thee. He is the righteous Saviour and He shall speak peace unto the heathen.

Recitative (Soprano I)
Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

Aria (Soprano I)
He shall feed His flock like a shepherd: and He shall gather the lambs with His arm and carry them in His bosom, and gently lead those that are with young. Come unto Him all ye that labor, are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls.

Chorus
His yoke is easy, and His burthen is light.

PART THE SECOND

Chorus
Behold the Lamb of God, that taketh away the sins of the world.

Aria (Soprano II)
He was despised and rejected of men, a man of sorrows, and acquainted with grief.

He gave His back to the smiters, and His cheeks to them that plucked off the hair; He hid not His face from shame and spitting.

(*please turn page quietly*)

Coro
Wahrlich! Er litt unsre Qual und trug unsre Schmerzen, ward verwundet für unsre Sünde, ward zerschlagen für unsre Missetat, damit wir Friede hätten.

Coro
Durch seine Wunden sind wir geheilet.

Coro
Wie Schafe geh'n, floh'n wir zerstreut, denn wir wallten jeder seinen eig'nen Weg; und der Herr hat nur auf ihn unsre Schülden hingewälzt.

Recitativo accompagnato (Soprano I)
Und alle, die ihn seh'n, verspotten ihn, sie sperren auf die Lippen und schütteln das Haupt, sagend:

Coro
Er trauete Gott, daß der ihn befreite. Laßt Gott befreien ihn, wenn er ihm wohlgefällt!

Recitativo accompagnato (Soprano II)
Die Schmach bricht ihm sein Herz; er ist voll von Traurigkeit. Er sah umher, ob's jemand jammerte; aber da war keiner, der da Trost dem Dulder gab.

Aria (Soprano II)
Schau hin und sieh! Wer kennet solche Qualen, schwer wie seine Qualen?

Recitativo accompagnato (Soprano I)
Er ist dahin aus dem Lande der Lebenden, und um die Sünde seines Volkes ward er geplaget.

Aria (Soprano I)
Doch du ließest ihn im Grabe nicht; du ließest nicht zu, daß dein Heiliger Verwesung sah.

Coro
Machet das Tor weit dem Herrn und
machet vor ihm die ew'gen Pforten hoch,
denn der König der Ehren ziehet ein!
Wer ist der König der Ehren? Der Herr
stark und mächtig im Streite.
Machet das Tor weit dem Herrn und
machet vor ihm die ew'gen Pforten hoch,
denn der König der Ehren zeihet ein!
Wer ist der König der Ehren?
Gott Zebaoth,
er ist der König der Ehren.

Recitativo (Soprano II)
Zu welchen von den Engeln hat er je gesagt: du bist mein Sohn, von Ewigkeit her bist du es!

Chorus
Surely He hath borne our griefs and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities, the chastisement of our peace was upon Him.

Chorus
And with His stripes we are healed.

Chorus
All we like sheep, have gone astray, we have turned ev'ry one to his own way; and the Lord hath laid on Him the iniquity of us all.

Recitative, accompanied (Soprano I)
All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying:

Chorus
He trusted in God that He should deliver Him: let Him deliver Him, if He delight in Him.

Recitative, accompanied (Soprano II)
Thy rebuke hath broken His heart, He is full of heaviness: He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him.

Aria (Soprano II)
Behold and see if there be any sorrow like unto His sorrow.

Recitative, accompanied (Soprano I)
He was cut off out of the land of the living, for the transgressions of thy people was He stricken.

Aria (Soprano I)
But Thou didst not have His soul in hell, nor didst Thou suffer Thy Holy One to see corruption.

Chorus
Lift up your heads, O ye gates, and
be ye lift up, ye everlasting doors,
and the King of glory shall come in!
Who is this King of glory? The Lord
strong and mighty, the Lord mighty
in battle. Lift up your heads,
O ye gates, and be ye lift up,
ye everlasting doors, and the King
of glory shall come in! Who is this
King of glory?
The Lord of hosts: He is the King of glory.

Recitative (Soprano II)
Unto which of the angels said He at any time: Thou art my Son, this day have I begotten Thee?

Coro *Der Herr gab das Wort. Groß war die Menge der Boten Gottes.*	**Chorus** The Lord gave the word, great was the company of the preachers.
Aria (Soprano I) *Wie lieblich ist der Boten Schritt, sie kündigen Frieden uns an; sie bringen freudige Botschaft vom Heil, das ewig ist.*	**Aria (Soprano I)** How beautiful are the feet of them that preach us the gospel of peace, and bring glad tidings of good things.
Coro *Ihr Schall ging aus in jedes Land und ihr Wort bis an das Ende der Welt.*	**Chorus** Their sound is gone out into all lands, and their words unto the ends of the world.
Aria (Basso) *Warum entbrennen die Heiden und toben im Zorne, und warum halten die Völker stolzen Rat? Die Hölle steht auf zur Empörung wider den Herrn und wider seinen Gesalbten.*	**Aria (Bass)** Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together, against the Lord and His Anointed.
Coro *Brecht entzwei die Ketten alle, und schüttelt ab dies Joch von euch!*	**Chorus** Let us break their bonds asunder, and cast away their yokes from us.
Recitativo (Tenore) *Der da wohnet im Himmel, er lachet ihrer Wut, der Herr, er spottet ihrer.*	**Recitative (Tenor)** He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision.
Aria (Tenore) *Du zerschlägst sie mit dem Eisenszepter, und du schlägst sie zu Scherben gleich des Töpfers Gefäßen.*	**Aria (Tenor)** Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel.
Coro *Halleluja! Denn Gott der Herr regieret allmächtig! Der Herr wird König sein; das Reich der Welt ist nun des Herrn und seines Christus. Und er regiert von nun an und ewig, Herr der Herrn, der Götter Gott. Halleluja!*	**Chorus** Hallelujah, for the Lord God Omnipotent reigneth. The Kingdom of this world is become the Kingdom of our Lord and of His Christ; and He shall reign forever and ever. King of Kings, and Lord of Lords. Hallelujah.

The audience is politely requested not to stand during the *Hallelujah* chorus.

PARTE TERZA	PART THE THIRD
Aria (Soprano I) *Ich weiß, daß mein Erlöser lebet, und daß er mich einst erweckt am letzten Tag. Wenn Verwesung mir gleich drohet, wird dies mein Auge Gott doch seh'n. Ich weiß, daß mein Erlöser lebet: denn Christ ist erstanden von dem Tod, ein Erstling derer, die schlafen.*	**Aria (Soprano I)** I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth, And tho' worms destroy this body, yet in my flesh shall I see God. I know that my Redeemer liveth, for now is Christ risen from the dead, the first fruits of them that sleep.
Coro *Wie durch Einen der Tod, so kam durch Einen die Auferstehung von dem Tod. Denn wie durch Adam alle sterben, also wird, wer starb, durch Christum auferweckt.*	**Chorus** Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

(*please turn page quietly*)

Recitativo accompagnato (Basso) *Merkt auf! Ich künd' ein Geheimnis an: wir sterben nicht alle, doch werden wir alle verwandelt, und das plötzlich, wenn die letzte Posaune vom Thron erschallt.*	**Recitative, accompanied (Bass)** Behold, I tell you a mystery: we shall not all sleep, but we shall all be chang'd in a moment, in the twinkling of an eye, at the last trumpet.
Aria (Basso) *Sie schallt, die Posaun' und die Toten ersteh'n unverweslich; dann wandelt uns Gott.*	**Aria (Bass)** The trumpet shall sound, and the dead shall be rais'd incorruptible, and we shall be chang'd.
Recitativo (Soprano II) *Dann wird erfüllt das Wort des Allmächt'gen: der Tod ist in den Sieg verschlungen.*	**Recitative (Soprano II)** Then shall be brought to pass the saying that is written, Death is swallow'd up in victory.
Duetto (Soprano II & Tenore) *O Tod, wo ist dein Pfeil, o Grab, wo ist dein stolzer Sieg? Der Pfeil des Tod's ist Sünde, und die Kraft der Sünd'ist das Gesetz.*	**Duet (Soprano II & Tenor)** O Death, where is Thy sting? O Grave, where is Thy victory? The sting of death is sin, and the strength of sin is the law.
Coro *Doch Dank, doch Dank Dir sei Dir Gott; denn Du gabst uns erhab'nen Sieg durch unsern Herrn Jesu Christ.*	**Chorus** But thanks be to God, who giveth us the victory, through our Lord Jesus Christ.
Recitativo accompagnato (Soprano I) *Wenn Gott ist für uns, wer kann wider uns sein? Und wer klagt Jenen an den Gott selbst, den Gott hat erwählt? Es ist Gott, der uns gerecht macht, wer ist's, der uns verdammet? Christus ist's, der starb; ja vielmehr, der wieder erstand, der sitzet zur Rechten Gottes, und der ist ein Mittler für uns.*	**Recitative, accompanied (Soprano I)** If God be for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth, who is He that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us.
Coro *Würdig ist das Lamm, das da starb und hat versöhnet uns mit Gott durch sein Blut, zu nehmen Stärke und Reichtum und Hoheit und Macht und Ehre und Weisheit und Segen. Alle Gewalt und Preis und Macht und Ruhm und Lob sei ihm, der auf dem Stuhle thronet und dem Lamme von nun an und ewig.*	**Chorus** Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing and honor, glory and power be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever.
Coro ultimo *Amen.*	**Final chorus** Amen.

◆

(*continued on page 45*)

Our Past Makes A Tasteful Present.

SELECTED BLENDED & BOTTLED BY
HAIG & HAIG EDINBURGH SCOTLAND
FINE ORIGINAL DE LUXE
BLENDED SCOTCH WHISKY
15 YEARS OLD
The Dimple Pinch
FROM THE OLDEST DISTILLERS OF SCOTCH WHISKY IN THE WORLD
YRS 15 OLD
FINE ORIGINAL DE LUXE
BLENDED SCOTCH WHISKY
SPECIALLY SELECTED AND MATURED
BLENDED AND BOTTLED IN SCOTLAND
The Dimple Pinch

Savor The Taste Of Time.™
Pinch® 15 Year Old. From The Oldest Distillers Of Scotch Whisky.
Send a gift of Pinch anywhere in the U.S. Call 1-800-243-3787. Void where prohibited.
BLENDED SCOTCH WHISKY. 43% ALC. BY VOL. (86 PROOF). © 1990 SCHENLEY IMPORTS CO., N.Y., N.Y.

In the last week of Leonard Bernstein's life, he was visited by the actor Michael Wager, a friend and colleague for more than 40 years. During the course of their meeting, Bernstein grew pensive and finally the conversation came to a halt. After a judicious pause, Wager ventured to ask the Maestro his thoughts.

"I was just working on my eulogy," Bernstein replied. And then his voice took on the ringing, majestic tones of a master orator—the same tones he had employed so effectively in his radio and television appearances. "'Cut down in the prime of his youth...'" he boomed, and settled back in his chair.

Wager pressed on. "And then what, Lenny?"

"Ah," Bernstein said, wagging a finger gently, "that's for you to figure out."

Against all the evidence, many music lovers believed that Bernstein had somehow remained in the "prime of his youth." Indeed, Bernstein seemed a perpetual wunderkind for so long that it came as something of a shock for many to realize that this virtual personification of the art of music was 72 years old when he died on October 14.

The national grief that followed his death—reflected in headlines, editorials, television broadcasts, and conversations great and small—was all but unprecedented. Not since the murder of Bernstein's fellow Dakota apartment building resident, John Lennon, perhaps, has the passing of a musician affected so many people: "That wasn't supposed to happen," was the benumbed refrain at musical gatherings in the weeks after October 14.

And, indeed, we're still figuring out his eulogy, for summing up Bernstein's importance is a daunting task for any writer. The question is one of omission: a simple list of his achievements—as composer, conductor, pianist, author, and educator—would more than fill the allotted space for this article. Endowed with protean energy, multiple talents, and irrepressible enthusiasm, Bernstein had as profound an effect on music in America as

A BARCAROLLE FOR

BERNSTEIN

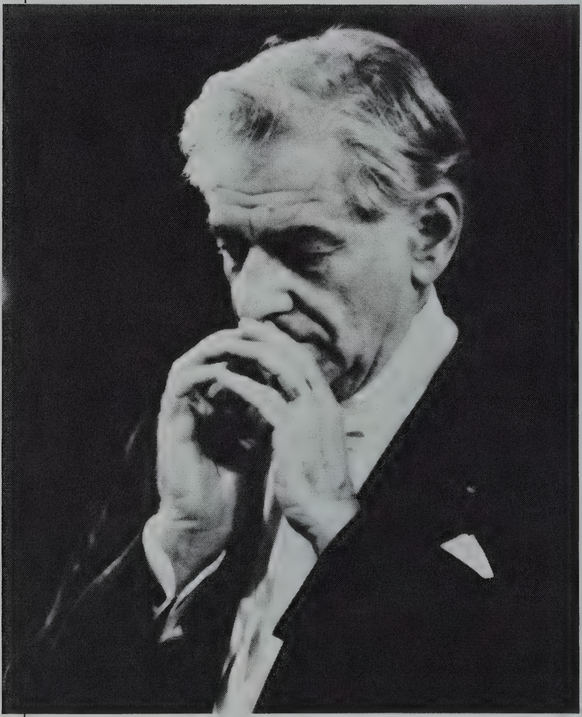
A meditation on the master, the late Leonard Bernstein

by Tim Page

any individual in our history. So what, exactly, can the writer afford to leave out?

Let us begin this meditation on Leonard Bernstein—which cannot tell anything like the whole story—with his work as a composer. Bernstein was said to have been bothered by the fact that most critics esteemed his show music (*West Side Story, Candide, On the Town,* etc.) more highly than his pure "concert" music (the three symphonies, the "Serenade," and several others).

I have to weigh in with the general consensus, for it has always seemed to me that Bernstein's compositions were typically best when at their least determinedly "serious." *West Side Story* is show music at its most direct and invigorating: it has dated hardly a bit in three decades. The Overture to *Candide* remains a masterfully compressed mixture of jaunty, jazzy aggression and swooning Romanticism—as perfect a curtain-raiser as the 20th century has provided; Rossini would have been proud.



Siegfried Lauterwasser

But there are wonderful works in the Bernstein concert catalogue as well. *Chichester Psalms* is a devotional masterpiece, combining as it does Hebrew psalms with a near-Elgarian sense of repose, all the time managing to swing like mad, in the best American manner. And "Arias and Barcarolles," the last major work Bernstein completed, concludes with a heartbreakingly simple "Nachspiel" ("Postlude") that now seems one of the most eloquent musical farewells in the repertory.

Bernstein the conductor was at his best in the subjective, passionate literature of the Romantic and Modern eras, and he had a special affinity for the works of Gustav Mahler, whose music he did much to popularize. Late in life, he developed into a splendid, albeit somewhat idiosyncratic, interpreter of the symphonies of Haydn and Mozart. He was a champion of American music, especially the relatively conservative work of such men as Aaron Copland, William Schuman, and Roy Harris.

His leadership was simultaneously indulgent and impeccably controlled, Dionysian yet carefully thought through. Chaplinesque in his pantomime, Bernstein was able to convey the essence of a particular measure with such acuity and grace that watching him was like reading a map of the score. Much of the time, he wriggled and danced like an orgiastic surfer, carried aloft on waves of sound. But, when it served his purposes, he could be a tremendously economical conductor, with a tight little beat that was scarcely visible yet produced the necessary results. (He was, after all, a pupil of the severe and famous-

MEISTERSTÜCK
● MONTBLANC ® Meisterstück ®

The art of writing.

MONT
BLANC

Available at fine jewelers, department stores, quality stationers and other select retailers.
Koh-I-Noor Inc. (201) 479-4124. In Canada, (416) 670-0300.

ly reserved Fritz Reiner.)

Bernstein the director was only so autocratic as he needed to be. Instead of using the time-tested conductorial techniques of mockery or intimidation, Bernstein did his best to inspire his orchestras—inviting them on a spiritual quest with him, so to speak. There was more than a hint of metaphysics in Bernstein's approach to music. "If I'm aware of my surroundings, I'm not giving a good performance," he said in 1988. "I'm only aware of the score in which I'm immersed and of the instruments that surround me. I'm afraid this will sound boastful but I know that to give a really great performance, I have to feel that I wrote the piece."

"Bernstein's leadership was simultaneously indulgent and impeccably controlled, Dionysian yet carefully thought through."

A spirited pianist, he recorded Copland's Piano Sonata, as well as several of his own pieces and concertos by Mozart, Beethoven, and Ravel, which he conducted from the keyboard. (Ravel's Concerto in G was a particular favorite.)

Of Bernstein's several books, the best remains *The Joy of Music* (1959), a lively, informal introduction to the art. Through this volume—a surprise best-seller—and through his many appearances in the televised New York Philharmonic "Young Peoples Concerts," which reached millions of people, Bernstein became perhaps the most influential music teacher in history.

For those of us who were raised in rural surroundings, far from concert halls and subscription series, watching and listening to Bernstein take us through music on television—whether Beethoven, Strauss, Gershwin, even, on one memorable occasion, the Beach Boys—was like passage into another world. He gave naturally to the television medium and with his balletic movements, his poetic face suffering and ecstatic, he seemed a living embodiment of the art of music.

He remained a teacher until the end. Early last fall, the young conductor and pianist Michael Barrett, who served as his assistant from 1985 and worked closely with him on two tours with the New York and Vienna Philharmonics, played a viola/piano transcription of Bernstein's early clarinet sonata in a San Francisco concert with his wife Leslie Tomkins.

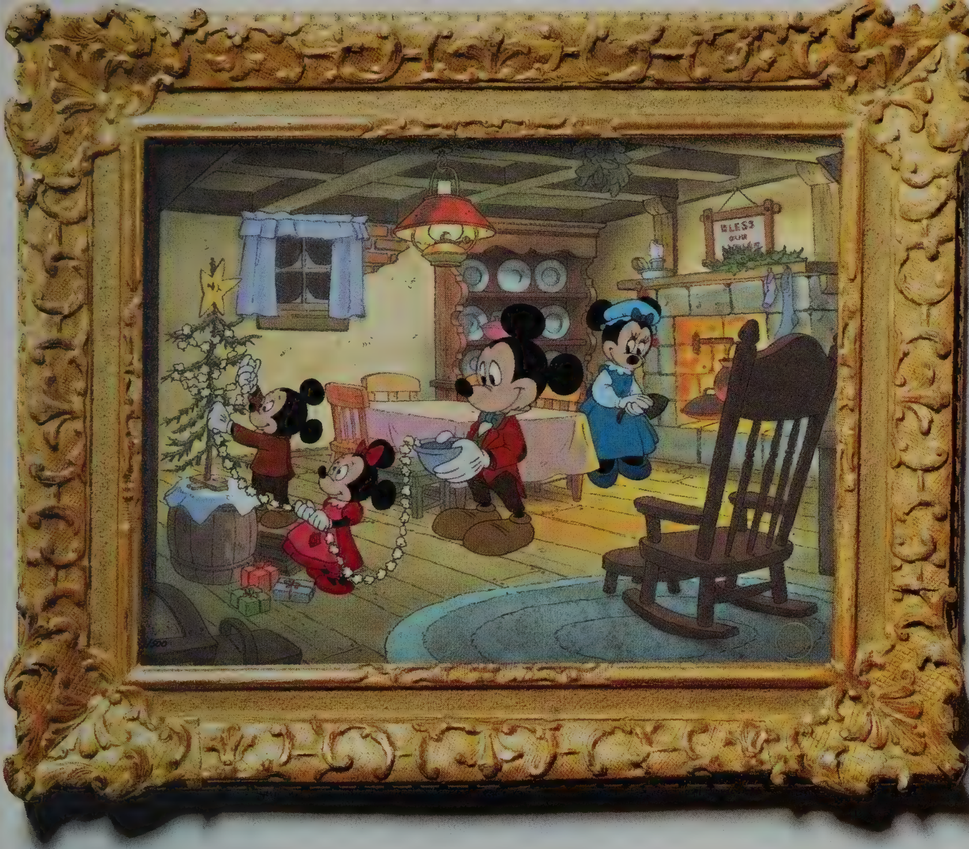
Barrett and Tomkins had hoped to play the sonata for Bernstein. "We visited him the week before he died, but he said he wasn't up for any serious listening that day and that we should come back next week," Barrett recalled. But those plans didn't work out, so the two musicians recorded a tape of their performance and dropped it off for Bernstein to listen to in his spare time.

"We made the tape Friday night and left it off on Saturday," Barrett said. "On Sunday night, we got the call that he had died. Of course, the news upset us terribly. But then, no more than 20 minutes later, Mr. Bernstein's assistant, Craig Urquhart, phoned with a posthumous message from the Maestro.

"Craig said that Mr. Bernstein had listened to our tape earlier that day and had some comments for us. He thought we played the beginning too slowly and not simply enough. He said that a passage marked *più mosso* [faster] had to be much more that way. And he pointed out a wrong note in the second movement. But, overall, Craig said, he liked our performance very much.

"I hung up the phone and thought—my God, that's my last lesson with Lenny."

Tim Page is the chief classical music critic for Newsday *and the host of a radio program devoted to new and unusual music on WNYC-FM. He is a faculty member of The Juilliard School.*



© The Walt Disney Company

There's a Masterpiece in the Magic!

Unsurpassed masters of animation art gave life to Walt Disney's storytelling genius. Now timeless scenes from Disney films are available in limited editions for art-lovers and collectors who've kept the dreams of childhood alive. These works of art recreate the colorful paintings on celluloid ("cels") used in the production of Disney animated classics. The resulting vibrancy and depth of image is unique to great animation art.

Capture the Magic with Disney Animation Art.

Available for purchase at Walt Disney World, Disneyland, The Disney Store and select art galleries.

Circle Gallery of Animation • 780 Seventh Avenue • New York City • New York
Circle Gallery • South Street Seaport • New York City • New York
Circle Gallery • 139 Riverside Square • Hackensack • New Jersey
Circle Gallery • Woodbridge Center • Woodbridge • New Jersey
The Cricket Gallery • 529 Covington Place • Wyckoff • New Jersey
Gifted Images • 68 Seaman Avenue • Rockville Center • New York
Toon Inn • 68 Washington Street • South Norwalk • Connecticut

For information on Disney animation art write:
The Disney Art Program, The Walt Disney Company, 500 South Buena Vista Street, Burbank, California 91521.

Xerographic-line, hand-painted cel from the 1983 animated short *Mickey's Christmas Carol*. Edition size: 500. Image size: 12" x 16".

STAGEBILL SALZBURG SWEEPSTAKES

WIN A CULTURAL ADVENTURE !

Test your stage smarts and win a trip for two to Salzburg in the Stagebill *Salzburg Sweepstakes!*

★ *Stagebill* is flying one pair of performing arts perfectionists to historic Salzburg, birthplace of Mozart and home of the famed Salzburg Music Festival.

★ Closer to home, another pair of lucky winners will spend an eventful weekend at Lincoln Center, with lodging at the nearby Empire Hotel, Sunday brunch at Lincoln Center's PaneVino Ristorante, and tickets to the gala opening concert of the Mozart Bicentennial at Lincoln Center.

★ To win, send in the correct answer to this month's Nutcracker acrostic (see page 30) and the answers to the following six questions—answers that you'll find by carefully reading the articles and the advertisements in this issue of *Stagebill*. Winners will be drawn at random.

Good luck and *Auf Wiedersehen!*

1. Who was guillotined two days before Robespierre's fall?
2. Who is armed with the resources to help you?
3. What American composer wrote *The Joy of Music*?
4. Who offers "the taste of time?"
5. What was the name of Felix Mendelssohn's grandfather?
6. Who says your VCR will never be the same?

Rules to Enter:

1. Please print your name, address, and telephone number(s) on a piece of paper. Return with completed puzzle and questions.

2. Enter as many times as you wish. Each entry must be mailed in a separate envelope and must include your name, address, and telephone number(s).

3. This Sweepstakes is open to anyone 18 years of age or older and a resident of the United States, except employees, and immediate family members of Levitt Media Company and its agencies.

4. Entries should be mailed to: ***Stagebill* Salzburg Sweepstakes**, 144 E. 44th Street, New York, NY, 10017. Entries must be received no later than midnight, January 7, 1991.

5. Two winners will be chosen in a random drawing from all correctly answered entries by personnel of *Stagebill*. Decisions of *Stagebill* are final.

6. All entries become the property of *Stagebill* and cannot be returned.

7. Sweepstakes prizes are: roundtrip airfare for two persons to Salzburg, Austria, during the year of 1991; a Lincoln Center weekend for two which includes a gala performance, brunch, and hotel accomodations on January 26, 1991.

8. Winners will be notified by mail. No correspondence or telephone calls will be entered into about the contest.

9. No prize substitutions permitted.

10. This Sweepstakes is subject to all federal, state, and local laws and regulations and is void where prohibited.

11. Winner must submit an affidavit of eligibility before prize will be issued. Winner will be requested to sign a release consenting to the use of his/her name and/or photograph for editorial, advertising, publicity, and/or trade purposes in connection with the Sweepstakes.

BERGDORF GOODMAN

A WORLD OF ELEGANT GIFTS
FOR WOMEN

BERGDORF GOODMAN

THE ULTIMATE STORE FOR
GENTLEMEN'S GIFTS

*Uncovering the Uncommon, the Authentic, the Essential
from around the world,
with personalized service and attention to detail.
For Her, On The Plaza in New York.
For Him, across the Avenue at 58th and Fifth.*

BERGDORF GOODMAN

STAGEBILL
SALZBURG
SWEEPSTAKES

MISSING PERSONS:
THIS LITTLE PIGGY

by Jesse Green and Meg Wolitzer

A famous person—male or female, fictional or real, dead or alive—is missing among the clues and letters below. To find out who he or she is, start by pondering the ten numbered clues; they may include clever definitions, puns, tricky wordplay, and even some anagrams. Their answers can be found spelled out among the letters in the diagram—backward, forward, up, down, or diagonally. Circle the answers as you discover them; the number in parentheses after each clue tells you how long its answer is. When you've gotten all ten, the unclued letters remaining in the diagram will spell out a bonus clue. You'll now have 11 items, each of which relates in some way to the Missing Person: his or her first and last names, activities, and persona. Your job is to divine who that person is.

H	E	Y	A	L	P	V	E
N	D	R	O	V	I	D	E
R	E	N	K	L	U	A	F
T	H	T	L	R	E	T	R
L	M	A	T	A	B	R	E
M	G	R	A	O	A	A	P
E	E	C	N	I	R	P	O
G	L	O	B	E	D	D	M

1. Stein you couldn't lift? (8)
2. Idiot's locale (7)
3. Man who found sanctuary in Mississippi? (8)
4. Scoundrelly adjective (6)
5. What must go on—and on, sometimes? (4)
6. Depressed person who could swab the emergency room (5)
7. Small world? (5)
8. Queens boy is rock star (6)
9. Kept out poet, we hear? (4)
10. Piece of something in your hair (4)
11. Bonus clue

THE ART OF CONVERSATION.

Pick a suitable subject, select an appropriate setting, sip the world's finest cognac, and do remember that talking is less important than listening.

MARTELL

© 1990 House of Seagram, N.Y., N.Y. Cognac. 40% Alc./Vol. (80 Proof)

COGNAC. L'ART DE MARTELL.
SINCE 1715.

WHEN IT COMES TO THE HOLIDAYS THE EARTH ALWAYS RISES TO THE OCCASION.

Long before man had holidays to celebrate, the earth was already preparing for the festivities. In what we now call France, the mountains shifted and a subterranean spring burst forth. Delivering the pure, clear holiday cheer we now call Perrier.

An eon of New Year's Eves, and a millennium of Yuletides later, the excitement of the holidays is still heralded in with the hustle and bustle of Perrier bubbles. Perrier's merry green bottles are brimming with a drink as crisp, clean and pure as the day the earth first popped its cork.

EARTH'S FIRST SOFT DRINK

© 1990 Perrier

BEST BITES

AGLIO E OLIO—145 W. 55 St. 582-9589. Pre-Concert. Upbeat American Restaurant around the corner from Carnegie Hall. Noted for its world famous chicken pot pie. Lunch M—F,11:30—3:00 Dinner M—S 5:00—11 PM. Major credit cards.

BARBETTA—321 East 46 St. 246-9171. Elegant dining minutes from Lincoln Center and Carnegie Hall. Barbetta serves the cuisine of Italy's northwesternmost province, Piemonte. Spectacular interior decorated with authentic 18th century Italian furnishings. All major credit cards.

BAR MONTPARNASSE—119 W. 56 St. (Hotel Parker Meridian) 708-7368. The jazziest supper in town. Pre-Concert. Le Snack-selection of hot & cold appetizers. 5-8 pm nightly. Le plat du soir, price fixe sup. 8—11:30 pm nightly. Jazz pianist nightly.

CAFE LUXEMBOURG—200 W. 70 St. 873-7411. Near Lincoln Center, Parisian Art Deco bistro serves excellent French/American cuisine. $28 Prix Fixe Dinner Menu served 5:30-6:30 Sun 6:00-6:30 Also after 11:00. Dinner 5:30-12:30 Weekends until 1:30.

FONTANA DI TREVI—151 W. 57 St. 247-5683. Elegant restaurant right across from Carnegie Hall. Superb Northern Italian cuisine. Tantalizing entrees, fresh pasta dishes and delectable desserts. Special discount to Carnegie Hall Subscribers. 12-1:15 pm, 5-11:15 pm daily. Major credit cards accepted.

LA BOITE EN BOIS—75 West 68 St. 874-2705. Small French inn setting. Specials include snails with shiitake mushrooms, broiled salmon, frozen souffle, creme brulee. 5:30-11:30 M-T, Fri, Sat. 5:30-12, Sun 5-10. Major credit cards.

LA CAMELIA—225 E. 58 St. 751-5488. Excellent regional Italian specialties cooked in a contemporary style that will suit and satisfy the modern palate. Serving M-Sat. 12-3, 5-10 pm, Late Supper til 2 am. Piano Bar 10 pm-2 am. Major credit cards.

MARIE MICHELLE RESTAURANT—57 W. 56 St. 315-2666. French cuisine that will delight your eyes as much as your palate. Open 7 days 12-3 lunch, 5:30-11 dinner. Free parking after 6. All major credit cards.

MRS. J'S SACRED COW—228 W. 72 St. 873-4067. Excellent for After Concert Entertainment. Cabaret Style since 1947. Full Menu Prime Beef, Seafood, Pasta. "The Place Where the Girls Sing to You." Open 4:30 pm. Private parties.

PATSY'S—236 W. 56 St. 247-3491. Popular family-owned restaurant, serving generous portions of authentic Neapolitan delicacies, all homemade. Pre-concert dinner menu. Tues-Thurs,Sun 12-10:30 pm, Fri & Sat Noon-11:30 pm, closed Mon. All major credit cards.

PUNSCH RESTAURANT—11 W. 60 St. 767-0606. French/Scandinavian cuisine. Pre-concert prix fixe 5:30-6:30 Mon-Sat $28.00.

THE RUSSIAN TEA ROOM—150 W. 57 St. 265-0947. Before or after concert, lunch, dinner, late supper daily, Sat & Sun brunch, Sun night cabaret. Franco-Russian cuisine, Blini & Caviar, Chicken Kiev, Beef Stroganoff, Karsky Shashlik. Stargazing and Christmas, all year long. 11:30am-11:30pm.

SYMPHONY CAFE—8th Ave. & 56th St. 397-9595. "A Splendid Grand Cafe" *NY Times*. Contemporary Amer. Bistro. The Perfect Place for Lunch. Pre-Concert. Din., Aft.-Concert Sup. & Celebrity watching. Noon-midnight.

TAAM HUNAN—212 W 72 St. 362-2101. Authentic Szechuan and Hunan cuisine served at the Lincoln Center area's only Glatt Kosher Chinese Restaurant. Major credit cards accepted.

THE '21' CLUB—21 W. 52 St. 582-7200. Pre-concert dinner-$37.50. Late night supper. Can accomodate large pre-concert groups. Private parties 10-500. Mon-Sat lunch and dinner. Major credit cards.

TRATTORIA DELL'ARTE—900 7th Ave. 245-9800. Multi-level Italian restaurant. NYC's largest antipasto bar. Pre & post concert seatings, private party rooms, weekend brunches, unique freshly made pastas. 11:45 am-12 am. Mon-Sun. All major credit cards.

SPONSORED BY

Perrier

EARTH'S FIRST SOFT DRINK

CHARIOT
OF
FIRE

Felix Mendelssohn

With the oratorio Elijah, *Felix Mendelssohn realized his most complete musical characterization. Or perhaps identification is the better word.* Philip Booth *charts a match made in heaven.*

Kurt Masur leads the New York Philharmonic in Mendelssohn's *Elijah* on December 18, 20, 21, and 22, his first appearances with the Orchestra since being named its next Music Director

His missionary task completed, the prophet Elijah was whisked directly up into heaven in "a chariot of fire" by a whirlwind. Could any other finale have so epitomized the high drama of his life and the enduring impact of his achievement? That fiery ascension catapulted Elijah to legendary status even in biblical times. Since then he has appeared not only in Jewish folklore, but in Christian and Muslim as well, and inspired a wealth of artistic, literary, and musical treatments. Of these, undoubtedly the best known is Felix Mendelssohn's oratorio *Elijah*, written in 1846 for the Birmingham Festival in England, and generally regarded as the greatest oratorio of the nineteenth century.

The fierce, solitary, somewhat wild figure of Elijah would seem at first an unlikely subject for so urbane a composer as Mendelssohn. But in an influential book published after the composer's death, *Music and Morals* (1871), the English critic H.R. Haweis links the two implicitly in a surprising way: "Mendelssohn towers above his contemporaries like a moral lighthouse in the midst of a dark and troubled sea. His light always shone strong and pure. The winds of heaven were about his head, and the *'still small voice'* was in his heart."

A core of religious enthusiasm was an important part of Mendelssohn's personality. He inherited it from his grandfather, Moses Mendelssohn, a tireless crusader for Jewish and humanitarian causes in the 18th century (and often cited as the "Third Moses" of Jewish history, after the Prophet and Moses Maimonides). For reasons largely pragmatic, Felix's businessman father, Abraham, renounced his Judaism and converted to Protestant Christianity, had his children baptized, and adopted the 'Christian' surname Bartholdy, from a popular garden in Berlin. All of the children assented to the name change, except Felix, who refused, first because he had begun to achieve recognition as Felix Mendelssohn, but equally because he felt it dishonored all that his grandfather had represented and fought for. ▶

PICTURE THIS ON YOUR TV.

OVER 35 PERFORMANCES INCLUDING:

OPERA

CELEBRATIONS

SOLOISTS/ RECITALS

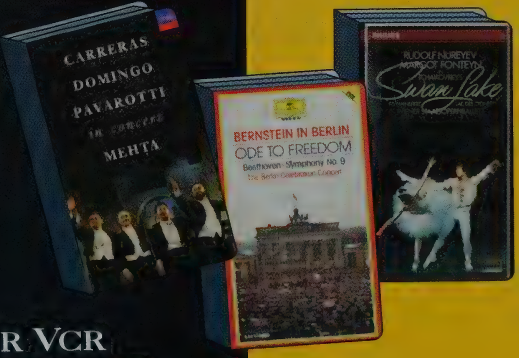
ORCHESTRAL WORKS

VOCAL WORKS

BALLET

WITH:

Abbado
Bernstein
Boulez
Carreras
Domingo
Dutoit
Freni
Fonteyn
Giulini
Hogwood
Horowitz
Karajan
Kleiber
Levine
Norman
Nureyev
Rostropovich
Pavarotti
Pogorelich
Rubinstein
Serkin
Solti
Sutherland
Te Kanawa
and many others.


CARRERAS
DOMINGO
PAVAROTTI
IN CONCERT
MEHTA
BERNSTEIN IN BERLIN
ODE TO FREEDOM
Beethoven: Symphony No. 9
The Berlin Celebration Concert
RUDOLF NUREYEV
MARGOT FONTEYN
Swan Lake

Deutsche Grammophon

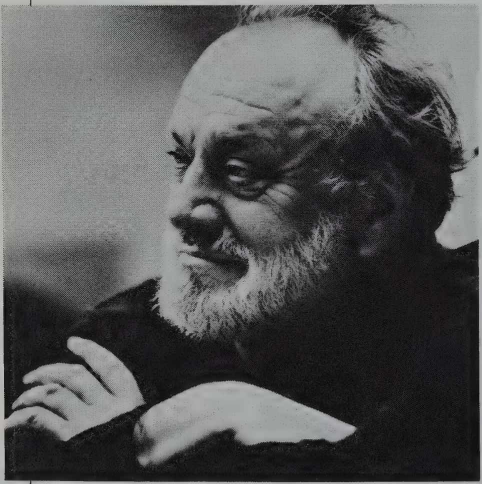
LONDON

PHILIPS Classics

YOUR VCR
WILL NEVER
BE THE SAME.

© 1990 PolyGram
Carmen Photo: Winnie Klot
Metropolitan Opera

Hence we have a conscientious Christian who also esteemed his Jewish name and heritage. His "inner disturbance," as biographer George Marek calls this religious tension, helps explain Mendelssohn's fascination with strong, charismatic personalities from both the Jewish and Christian traditions, as well as his eagerness to portray them in the large-scale framework of the oratorio. *St. Paul* (1836) is the first of these musical tributes. *Christus,* the most ambitious in scope, was left unfinished at the composer's death in 1847. But—perhaps because his Jewish roots were deeper than his Christian, or because Moses Mendelssohn was a more immediate source of inspiration, or because he was, in 1846, at the height of his creative powers—it is with *Elijah* that Felix Mendelssohn realized his most complete musical characterization. And it is not hard to locate those aspects of the prophet's character to which Mendelssohn would be especially drawn.



Mazur meets Mendelssohn: conductor Kurt Masur

A good deal of Elijah's historical (and dramatic) impact lies in the very nature of his biblical account. Unheralded and clearly unanticipated, he simply appears in the middle of an otherwise dull enumeration of the kings of Israel in the 9th century B.C.E.:

> And Elijah the Tishbite...said unto Ahab, As the Lord God of Israel liveth, before whom I stand, there shall not be dew nor rain these [three] years, but according to my word.

That opening verse of Chapter 17 of I Kings (as rendered in the King James Version) is the first mention of Elijah in the Bible. His other appearances are similarly abrupt, and convey the impression of prodigious energy and intensity, qualities Mendelssohn himself summed up in a favorite maxim: "If I rest, I rust."

The three-year drought, and resulting famine, that devastated the northern kingdom during Ahab's reign is well documented. According to the Bible, God sent it to punish the people for transferring their allegiance to the Canaanite fertility god, Baal, whose rituals, including temple prostitution and child sacrifice, were particularly abhorrent to the Hebrew prophets. And although it was apparently Jezebel, Ahab's Phoenician queen, who persuaded him and the people to their apostasy, the Old Testament chroniclers placed the burden of blame squarely on the king: "And Ahab did more to provoke the Lord God of Israel to anger than all the kings of Israel that were before him."

Elijah, from the village of Tishbe in Gilead, was the vessel of that divine anger, and its dispenser. Scholars are in agreement that, despite the legendary nature of the actions and events associated with him, he was an actual person—"an hairy man," according to eyewitnesses, "and girt with a girdle of leather about his loins." There is a possibility, however, that his real name was something else, and that he took the name Elijah ("My God is Yahweh") to underscore the purpose of his prophetic mission: to rid the kingdom of Israel of idolatry and bring the people back to the God of Abraham, Isaac, and Jacob.

This formidable task was accomplished in part through Elijah's daring challenge to the priests of Baal to decide once and for all

A gambler who trusted no one.
A woman who risked everything.
And a passion that brought them together in the most dangerous city in the world.
ROBERT REDFORD · LENA OLIN
A SYDNEY POLLACK FILM
H·A·V·A·N·A
UNIVERSAL PICTURES PRESENTS A MIRAGE PRODUCTION ROBERT REDFORD LENA OLIN "HAVANA" ALAN ARKIN DAVE GRUSIN
BERNIE POLLACK FREDRIC STEINKAMP WILLIAM STEINKAMP TERENCE MARSH OWEN ROIZMAN A.S.C.
RONALD L. SCHWARY JUDITH RASCOE JUDITH RASCOE AND DAVID RAYFIEL SYDNEY POLLACK AND
R
RESTRICTED
RICHARD ROTH SYDNEY POLLACK
A UNIVERSAL RELEASE
UNIVERSAL
COMING THIS CHRISTMAS

NOTHING ATTRACTS LIKE THE IMP

CORIANDER SEEDS FROM MOROCCO
ANGELICA ROOT FROM SAXONY
JUNIPER BERRIES FROM ITALY
CASSIA BARK FROM INDOCHINA

whose was the true god. By mutual agreement, two altars were erected on Mt. Carmel, and two bullocks prepared for sacrifice; but no fire was lit under either altar—for fire would be the sign that the true god had answered his followers' prayers. The spectacle of Elijah standing alone against the 450 Baalim priests and the horde of people is unforgettable—and is one on which Mendelssohn lavishes some of his finest music. Magnificently confident, he mocks their increasingly agitated and futile entreaties, and, with the flair of the true showman, makes igniting his own altar much harder by ordering that it be saturated with water. Then, in an eloquent prayer he asks for a sign that "this people" might "turn their heart back again." God answers with a fire so fierce that it consumes not merely the altar and the bullock, but "the stones, and the dust, and...the water that was in the trench." The people fall on their faces, proclaiming, "The Lord, He is God." Shortly after, a cloud brings life-giving rain.

A second memorable incident in the fragmentary account of Elijah's life is his raising of the Widow's Son from the dead—an episode also movingly depicted in the oratorio. The story of this miracle, with the additional account of his fiery assumption into heaven, led Elijah to be regarded by many as the herald or precursor of the Messiah, embodying, in his devotion to God and his passion for justice (in addition to his power to perform miracles), attributes which the Messiah would possess to an even greater degree. As *The New Catholic Encyclopedia* states: "He was believed not to have died but to be 'waiting' somewhere until God should send him to discharge his role in connection with the establishment of the messianic kingdom." This idea was supported by the prophecy in Malachi, the last book of the Old Testament: "Behold, I will send you Elijah the prophet before the coming of the great and dreadful Day of the Lord."

ORTED TASTE OF BOMBAY GIN.
ALMONDS FROM INDOCHINA
LEMON PEEL FROM SPAIN
ORRIS (IRIS ROOT) FROM ITALY
LICORICE FROM INDOCHINA
Bombay® Gin, 43% alc/vol (86 proof). 100% grain neutral spirits. © 1988 Carillon Importers, Ltd., Teaneck, N.J.
BOMBAY
DRY GIN
BOMBAY

CHARIOT OF FIRE

Exactly where or how Elijah came by his unquenchable zeal we do not know. But there is an intriguing linguistic clue that sheds light not just on Elijah's faith, but on the source of the endurance and single-mindedness of all the great Hebrew prophets. Chapter 19 of I Kings records an extraordinary confrontation on Mt. Sinai between Elijah and God, who is manifested to him as "a still small voice," and asks, "What doest thou here, Elijah?":

> And he said, I have been very jealous for the Lord God of hosts: for the children of Israel have forsaken thy covenant, thrown down thine altars, and slain thy prophets with the sword; and I, even I only, am left; and they seek my life, to take it away.

We would expect "zealous" rather than "jealous" to be the more appropriate adjective (and in fact, several translations, including the Jerusalem Bible, do use "zealous" here). But, as it happens, the two words have the same ancient Sanskrit root, a word that meant "driver," with all of the urgency and intensity associated, say, with a chariot race. It is the added connotation of fierce personal possessiveness that makes the use of "jealous" so appropriate: Most prophets and priests of any religion can be said to be zealous; but nowhere else in recorded history, it is safe to say, has there existed a relationship between a people and their God so intimate and intense as to evoke the idea of jealousy. Elijah is describing a personal relationship that is both unique and reciprocal, for it echoes God's own expression of exclusive and possessive love in the Second Commandment. Our modern society tends to regard jealousy as a negative emotion, small-minded and selfish. Here it is manifested as a positive force for righteousness and strength. For Elijah the Tishbite, certainly, a wondrous and all-consuming "jealousy for the Lord" was the fuel that fired his zeal. ■

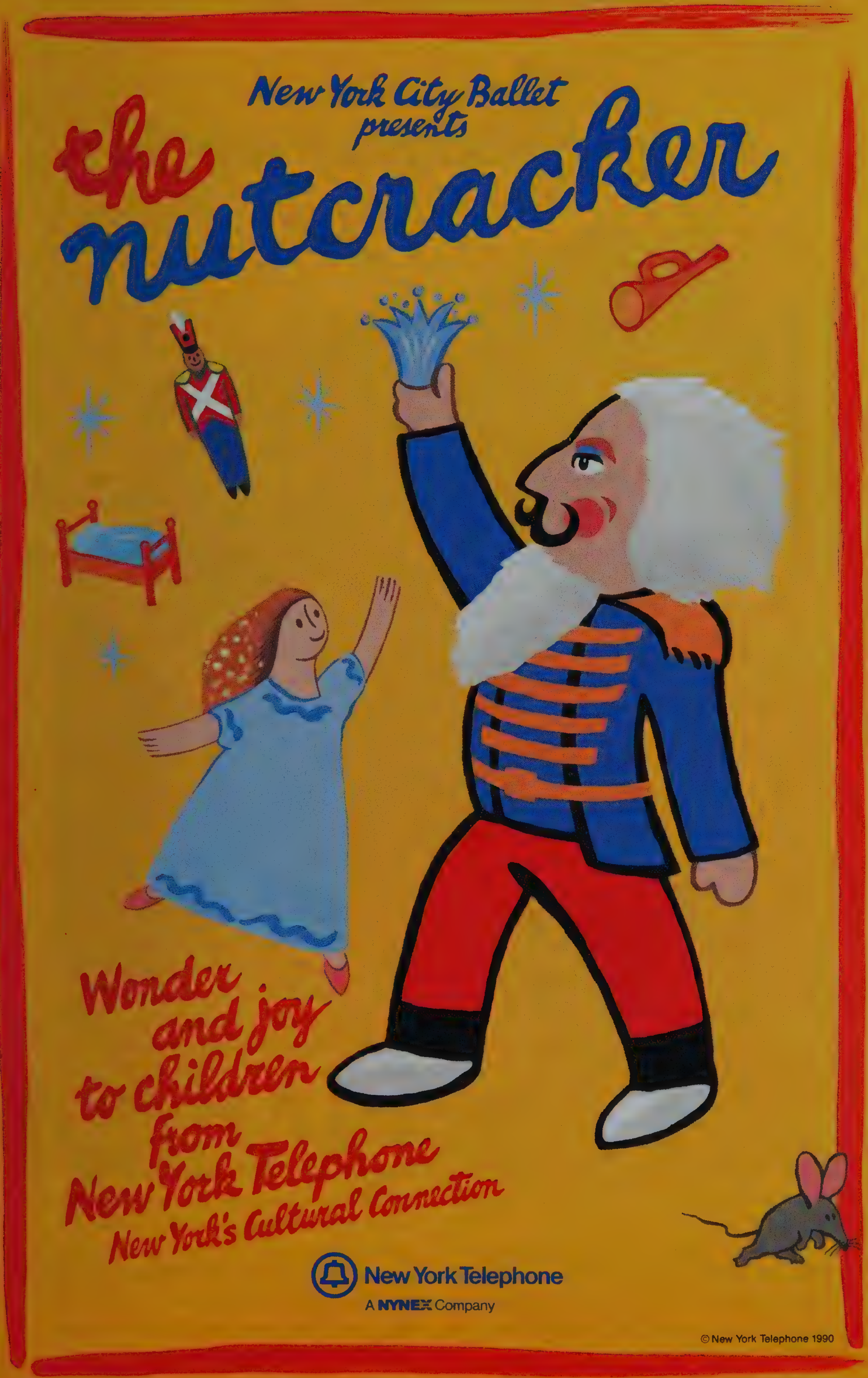
FLASH!

MOSCOW
ON THE
HUDSON

The New York Philharmonic opened its 149th season with a gala concert featuring Music Director Zubin Mehta and cellist Mstislav Rostropovich. Dinner and dancing à la Russe followed, where the theme was—what else?—"A Russian Rhapsody."

All photographs by Mary Hilliard

Samovar best friends: (clockwise from left) Philharmonic Managing Director Albert K. Webster with opening night gala benefit co-chairmen Mrs. Denis P. (Annabelle) Coleman, Jr. and Mrs. Edward S. (Pam) Pantzer; Mr. and Mrs. Anthony Quinn with Zubin and Nancy Mehta; Mstislav Rostropovich with wife Galina Vishnevskaya (right), daughter Olga, and pianist Vladimir Feltsman; Vera and Isaac Stern.


New York City Ballet
presents
the nutcracker
Wonder and joy to children from New York Telephone
New York's Cultural Connection
New York Telephone
A NYNEX Company

© New York Telephone 1990

New York State Theater at Lincoln Center Dec. 6, 1990–Jan. 6, 1991

Kids + Holidays = Magic

Do you remember your first visit to Lincoln Center? Every December and January that wondrous experience is shared by some 18,000 school children and families from communities all over the metropolitan area. They flock from Harlem and Staten Island, Chinatown, Westchester, the Bronx, and other neighborhoods. For many, it is their first time ever in a theater. Lincoln Center's Community Holiday Festival, a kind of annual Christmas present from Lincoln Center, Con Edison and local arts councils to their neighbors, is celebrating its 20th anniversary this month.

Sometimes the best magic tricks are the simplest ones; the Community Holiday Festival has proved this to be true for two generations. Lincoln Center has the splendid setting of Alice Tully Hall and unequalled production expertise. Arts councils have the home-grown talent. Con Edison has the largesse. Combine them...and *presto*! These institutions conjure up 16 specially-created, holiday-time performances every year, without a penny of admission ever charged.

The Community Holiday Festival spell is two-fold, beginning with a series of eight matinee performances for children. This year's show, from December 10-14, is called "The Holiday Magic of Lyn" and features Lyn, one of the few female magicians in the world. Lyn is an illusionist on a grand scale, specializing in spectacular and mysterious feats such as vanishing into thin air and switching places with an assistant locked inside a trunk.

Nearly 8,000 children from grades 3 to 5 will come from schools in all five boroughs and Westchester to enjoy Lyn's holiday magic. Among them, some 1,200 are students with disabilities. Five of the performances are signed for the deaf.

Then, the family performances begin. This portion of the Festival (this season, from December 26-January 5) is like a New York tableau; performing "ambassadors" are sent to Lincoln Center from the Harlem Cultural Council, Bronx Council on the Arts, Staten Island Council on the Arts, Council for the Arts in Westchester, Queens Council on the Arts, Brooklyn Arts & Culture Association/BCA, Chinese-American Arts Council, and Association of Hispanic Arts (AHA). Sometimes the programs feature rising stars, sometimes they feature world-renowned legends. Cheering them on in the audience are more than 1,100 of their own neighbors.

It's standing-room only for each event, with tickets having quickly vanished weeks ago through the area schools, arts councils, and local Con Edison branches. For those in the audience setting eyes on Lincoln Center for the first time, the magic of the Community Holiday Festival is no illusion. **—Lisa Batchelder**

The Community Holiday Festival, a Lincoln Center presentation, is presented in cooperation with Con Edison with additional support from the S.H. and Helen R. Scheuer Family Foundation, the Abraham Perlman Foundation, New York Community Trust, New York State at the request of Senator Roy M. Goodman, the New York State Council on the Arts and the National Endowment for the Arts.

Bravo
to all who
played a part in
this performance.

A NatWest USA
Arts in the Community
Program

Raising
The Standards
Of Banking

NatWestBanks

National Westminster Bank USA National Westminster Bank NJ

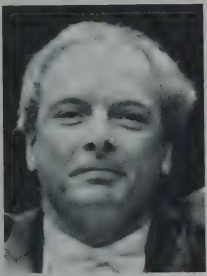
Members of the National Westminster Bank Group Member FDIC

TEXACO
AND THE MET
50TH
ANNIVERSARY
1940-1990

On Saturday afternoon, December 7, 1940, Americans turned on their radios to hear a live broadcast of the Metropolitan Opera performing *Le Nozze di Figaro* sponsored by Texaco. This historic broadcast inaugurated a tradition that is still going strong.

Over the past 50 years, Texaco has been proud to bring you the immortal stars of the Met, the most distinguished productions in opera history and the greatest music ever composed. Tune in as Texaco and the Metropolitan Opera begin their second half-century of live radio broadcasts.

Meet the Artists



Christopher Hogwood is one of the world's most popular conductors and a leader of the "Historically Informed Performance" movement. In his early career, Mr. Hogwood co-founded the Early Music Consort with David Munrow and maintained a ten-year association with Sir Neville Marriner's Academy of St. Martin-in-the-Fields serving as both performer and researcher. In 1973 he founded the Academy of Ancient Music, the first British orchestra formed to play exclusively Baroque and Classical music on instruments appropriate to the period. The Academy of Ancient Music is now internationally acclaimed with a busy schedule of performances around the world and a host of best-selling recordings to its credit.

Since he joined H&H, the Society has reclaimed its position as one of the most prominent musical ensembles in the nation by assembling a pre-eminent period instrument orchestra, maintaining the performing status of its exceptional chorus, and by reaching new audiences through tours and recordings.

In addition to his responsibilities with H&H and the Academy of Ancient Music, Mr. Hogwood is also director of music for the acclaimed Saint Paul Chamber Orchestra and a busy guest conductor. In recent years he has directed some of the world's finest symphony orchestras, including the Boston Symphony, Berlin Philharmonic, Chicago Symphony, Los Angeles Philharmonic, and Cleveland Orchestra.

In 1989 Christopher Hogwood was created Commander of the British Empire by Queen Elizabeth II for his services to the arts.

Soprano **Heidi Grant** was a winner of the 1988 Metropolitan Opera National Council Auditions. Her intense musicality prompted Maestro James Levine to invite her into the Met's prestigious Young Artist Development Program where, through this season, she will appear in several Met productions. Her debut, in November 1989, was in *Die Frau Ohne Schatten*, and this season she sings Xenia in *Boris Godunov* and Barbarina in *Le nozze di Figaro*, a role which served as her recording debut with Deutsche Grammophon, conducted by James Levine.

Heidi Grant immediately commanded the attention of several important presenters outside of New York. She made her Houston Symphony debut in Mozart's Mass in C minor with Christopher Eschenbach conducting, and he also invited her to sing a lieder program, with him accompanying, as part of the Houston Symphony's summer Mozart festival. This season she returns to Houston for *Messiah* performances, which she repeats in her debut with the Handel and Haydn Society of Boston. Earlier appearances include a Honolulu Symphony appearance in Mozart's C-minor Mass and Vancouver Symphony performances of *Messiah*.

In 1991 Ms. Grant is scheduled to make two important debuts. She will sing her first Susanna in *Le nozze di Figaro* at the Santa Fe Opera, in a new production directed by John Cox and conducted by Edo de Waart. Her European debut takes place shortly thereafter in concert performances of *La favorita* with the Thèâtre Royale de la Monnaie in Brussels. She also returns to the Met in 1991-92 for a variety of roles.

Mezzo- soprano **Catherine Robbin** is a singer of truly international stature. She has performed with many of today's leading conductors throughout her native Canada and in world centers such as New York, London, Lisbon, Stuttgart, Washington, and Chicago to rave reviews. Ms. Robbin is equally at ease in a wide range of vocal music, and is especially noted for her masterful interpretation of both Baroque and Romantic literature.

Recently, Ms. Robbin performed the title role in Tafelmusik's touring production of Handel's *Floridante*, conducted by Alan Curtis. She appeared with the Saint Louis Symphony in both Bach's *Magnificat* and Haydn's *Theresien messe*. She recorded and performed Beethoven's *Missa Solemnis* and Mass in C under conductor John Eliot Gardiner and sang in performances of Handel's *Messiah* with both the Toronto and Atlanta Symphonies as well as Bach's B-minor Mass with the Monteverdi Choir and the English Baroque Soloists in London, Paris, and Cologne (Gardiner).

Last season's performances included Berlioz' *Les Nuits d'Été* with the Baltimore Symphony under Roger Norrington, Haydn's *Mass in Time of War* with the Quebec Symphony, and Mozart's *Requiem* at Carnegie Hall with the Classical Band. Other performances included a tour of several European cities in May and June in concert performances of Mozart's *La Clemenza di Tito* with John Eliot Gardiner, Ms. Robbin also sang Elgar's *Sea Pictures* with the Calgary Philharmonic and enjoyed an appearance with the CBC Vancouver Orchestra, under Nicholas McGegan, this season. She will debut with the Vancouver Opera in *Alcina* (Bradamante) and will sing in *Beatrice and Benedict* (Ursula) with Opera Lyon.

This season she will appear with the Montreal Symphony in Mozart's Mass in C minor under Helmuth Rilling and in the *Messiah* with Roger Norrington. She will also appear again with J.E. Gardiner with the City of Birmingham Symphony Orchestra in Elgar's *Dream of Gerontius*. With Christopher Hogwood and the Handel and Haydn Society, Ms. Robbin will appear in seven performances of Mozart's *Messiah* in Boston and New York. She will record Mozart's *Coronation* Mass under Christopher Hogwood.

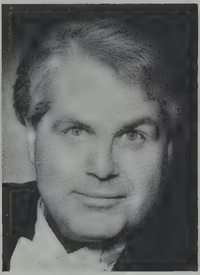
In addition to portraying and recording the role of Medoro in the Academy of Ancient Music's American touring production of Handel's *Orlando*, Catherine Robbin has recorded Haydn's *Stabat Mater* (Trevor Pinnock/Archiv Records), Mahler's *Song Cycles, Ruckert Lieder* (Kitchener-Waterloo Symphony/Raffi Armenian/CBC), a selection of Schumann song cycles (CBC), Mozart's *La Clemenza di Tito* (Annio) with John Eliot Gardiner, and Handel's *Belshazzar* (English Concert/Pinnock/Deutsche Grammophon Archiv).

Cornelius Hauptmann was born in Stuttgart. He studied at the Musikhochschule and graduated in 1982. In the same year he was awarded a soloist's diploma at the Bern Conservatoire, where he had studied with professor Jakob Stampfil. A series of master classes took him to Berlin where he was coached by Dietrich Fischer-Dieskau, to Hohenems where he took part in classes given by Hans Hotter and, on a Herbert Von Karajan scholarship, travelled to Salzburg to take part in master classes given by Eric Tappy and Elisabeth Schwarzkopf. Mr. Hauptmann finished his studies with three further series of master classes with Elisabeth Schwarzkopf in Salzburg, Frankfurt, and Stuttgart.

Mr. Hauptmann has received countless prizes and awards at international singing competitions and has recorded frequently for radio. He has also made commercial recordings of Monteverdi and Mendelssohn with the Chamber Choir of Stuttgart, under Frieder Bernius, of Bach's *St. John* and *Matthew Passions* and Mozart's C-minor Mass with the Monteverdi Choir and Orchestra under the direction of John Eliot Gardiner for DGG, for whom he has also recorded Mozart's *Requiem* with Bernstein.

Between 1982 and 1986, Cornelius Hauptmann was a principle bass at the Opera Houses of both Heidelberg and Stuttgart. He has also appeared at the Gärtnerplatz in Munich and was a member of the Badische Oper Karlsruhe. His particular love of the German lied is combined with a busy concert schedule which takes him all around Europe.

Other notable conductors Mr. Hauptmann has worked with are Marek Janowski, Lorin Maazel, Helmut Rilling, Nikolas Harnoncourt, Gary Bertini, and Trevor Pinnock.



David Gordon's solo appearances have met with high critical acclaim throughout the world. In music ranging from Monteverdi and Bach to Schönberg and Stravinsky, he is a popular guest artist with major orchestras including Philadelphia, Boston, Berlin, Cleveland, Los Angeles, San Francisco, Saint Paul, and scores of other symphonies and major festivals worldwide. On recordings and in concert he appears with such conductors as Robert Shaw, Seiji Ozawa, Christopher Hogwood, Helmuth Rilling, Charles Dutoit, Herbert Blomstedt, and Gerard Schwarz.

In the world of Baroque music, David Gordon is widely regarded as one of the most elegant, stylish, and communicative Bach tenors of our time.

David Gordon has sung principal roles in more than 600 performances with the San Francisco Opera, Lyric Opera of Chicago, Metropolitan Opera, Hamburg Staatsoper, Washington Opera, Houston Grand Opera, and other companies. His repertoire of 55 bel canto and comic roles includes works by Monteverdi, Handel, Haydn, Mozart, Rossini, Mussorgsky, Smetana, Wagner, Puccini, Richard Strauss, and Stravinsky.

~

Handel and Haydn Society Orchestra

Violin I
Daniel Stepner, *Concertmaster*
Clayton Hoener
Daniel Banner
Julie Leven
Kinlock Earle
Judith Eissenberg
Anne Black
Jane Starkman

Violin II
Linda Quan, *Principal*
James Johnston
Judith Shapiro
Katharyn Shaw
Gerald Itzkoff
Danielle Maddon

Viola
David Miller, *Principal*
Laura Jeppesen
Emily Bruell
Barbara Wright

Cello
Karen Kaderavek, *Principal*
Alice Robbins
Jan Pfeiffer

Bass
Michael Willens, *Principal*
Thomas Coleman
Anne Trout

Flute
Christopher Krueger, *Principal*
Douglas Worthen

Oboe
Stephen Hammer, *Principal*
Marc Schachman

Clarinet
Eric Hoeprich, *Principal*
Diane Heffner

Bassoon
Andrew Schwartz, *Principal*
Judith Bedford

Horn
Richard Menaul, *Principal*
R.J. Kelley

Trumpet
Bruce Hall, *Principal*
Dennis Alves

Trombones
Donald Davis, *Tenor*
Robert Couture, *Alto*
Donald Sanders, *Bass*

Timpani
John Grimes

Fortepiano
James David Christie

Jesse Levine
Music Librarian

Handel & Haydn Society Chorus

Soprano
Gail Abbey
Roberta Anderson
Jeanine Bowman
Dale Edwards
Carol Haber
Rachel Hersey
Sylvia Irving
Sharon Kelley
Sandra LaBarge-Neumann
Pamela Murray
Hazel O'Donnell
Margaret O'Keefe

Alto
Luz Bermejo
Susan Byers
Pamela Dellal
Jeanne McCrorie
Susan Trout
Mary Ann Valaitis
Ethelwyn Worden

Tenor
Michael Connare
Martin Kelly
Phillip Kidd
Paul Kirby
Christopher Marrion
James Ruff
Mark Sprinkle

Bass
Jonathan Barnhart
Peter Gibson
Herman Hildebrand
John Holyoke
Taras Leschishin
Mark McSweeney
Richard Morrison
Emery Stephens

GREAT PERFORMERS AT LINCOLN CENTER

William W. Lockwood
Executive Director

Frederick Noonan
Associate Director

Michèle A. Balm
Production Coordinator

Hanako Yamaguchi
Program Coordinator

Helen Hei-Kyung Kim
Assistant to Executive Director

HANDEL & HAYDN SOCIETY
295 Huntington Avenue, Boston, MA 02215

London Records / L'Oiseau-Lyre

H&H Administration

Mary A. Hall, *General Manager*
Christopher W. Ruigomez, *Assistant General Manager*

Dennis Alves, *Personnel/Production Manager*
Robin L. Baker, *Administrative Coordinator*
Mary Ann Botelho, *Public Relations Manager*
James David Christie, *Artistic Consultant*
Christine R. Doughty, *Financial Assistant*
John Finney, *Chorusmaster*
Suzanne Fortier, *Director of Marketing*
Elisabeth B. Galley, *Director of Development*
Pat Latham, *Box Office Assistant*
Jesse Levine, *Music Librarian*
Deborah MacKinnon, *Box Office Manager*
Ellen Noonan, *Assistant Director of Development*
Stacey A. Street, *Development Assistant*

Supporters of Lincoln Center for the Performing Arts

Lincoln Center for the Performing Arts, Inc. is deeply grateful to all the generous contributors who provide critical support for our cultural programs and services. We extend our warmest thanks to the many individuals, foundations, public agencies and corporations whose gifts have provided vital resources for "Live from Lincoln Center", Great Performers at Lincoln Center, the Mostly Mozart Festival, Serious Fun!, Classical Jazz, Lincoln Center Out-of-Doors, the Lincoln Center Institute for the Arts in Education and Lincoln Center's other artistic programs. Listed below are those patrons whose annual gifts of $1,000 or more have ensured the success of our 1989-90 and 1990-91 seasons. The corporations acknowledged here provide special project support to Lincoln Center for the Performing Arts, Inc. We also extend our appreciation to the corporations that contribute to the Lincoln Center Consolidated Corporate Fund, which benefits all of the peforming arts companies at Lincoln Center. These corporations are listed separately.

$250,000 AND OVER

Annie Laurie Aitken Charitable Trust
The City of New York
Continental Insurance
The Aaron Diamond Foundation
General Motors Corporation
National Endowment for the Arts
New York State Council on the Arts
The Fan Fox and
  Leslie R. Samuels Foundation

$100,000 AND OVER

Citicorp / Citibank
Consolidated Edison Company of New York, Inc.
The Corporation for Public Broadcasting
The Eleanor Naylor Dana Charitable Trust
Jerome L. Greene Foundation
Martin Gruss Foundation
The Robert Wood Johnson Jr. Charitable Trust
New York City Department of Cultural Affairs
New York State Education Department
Frederick P., Daniel and Elihu Rose
  – In memory of their mother, Belle B. Rose
Peter Jay Sharp Foundation

$25,000 AND OVER

Nathan S. Ancell
AT&T Foundation
CBS Records
Dorothy and Lewis Cullman
Ronnie Davis, Washington Street Cafe
Ann and Gordon Getty Foundation
The Harkness Foundations for Dance
The Horace W. Goldsmith Foundation
The Gramercy Park Foundation
Hess Foundation, Inc.
The Katzenberger Foundation, Inc.
William H. Kearns Foundation
Mrs. Richard D. Lombard
Joyce Mertz-Gilmore Foundation
The Ambrose Monell Foundation
E. Nakamichi Foundation
National Endowment for the Humanities
Natural Heritage Trust
The New York Community Trust
Edward John Noble Foundation
Samuel and May Rudin Foundation, Inc.
Sara Lee Foundation
The Shubert Foundation
The Terner Foundation
Lila Wallace-Reader's Digest Fund
The Norman and Rosita Winston Foundation
Trust under the Will of Roberta Zuhlke
Two Anonymous

$10,000 AND OVER

Theodore H. Barth Foundation
Mr. and Mrs. James A. Block
The Clark Foundation
Compton Foundation, Inc.
Constans Culver Foundation
Hotel Empire
Mr. and Mrs. William M. Lese
Janice H. Levin
Sydney and Frances Lewis
Meet the Composer
LuEsther T. Mertz
J.P. Morgan & Co., Inc.
The New York Times Company Foundation, Inc.
Abraham Perlman Foundation
The Carl and Lily Pforzheimer Foundation, Inc.
Richard and Dorothy Rodgers Foundation, Inc.
Helena Rubinstein Foundation
Sarah I. Schieffelin Charitable Trust
Emma A. Sheafer Charitable Trust
Esther Simon Charitable Trust
John Ben Snow Memorial Trust
Time Inc.
Three Anonymous

$5,000 AND OVER

Mrs. Mimi M. Abrons
ASCAP
The Barker Welfare Foundation
Mr. David Belin
Ann L. and Lawrence B. Buttenweiser
Michael J. Chasanoff
Mary Flagler Cary Charitable Trust
Lawrence M. Gelb Foundation
Mr. Francis Goelet
The Greenwall Foundation
Josephine Lawrence Hopkins Foundation
Barbara S. Horowitz
Helen and Martin Kimmel
Mr. and Mrs. Frank Y. Larkin
Vera G. List
Mr. and Mrs. Joseph L. Mailman
Nancy and Edwin Marks
Evelyn Paige Foundation, Inc.
Party Rental Ltd.
Philip Morris Companies, Inc.
Jonathan P. Rose
Mrs. Joan Chanin Schwartz
The Sidney, Milton and Leoma Simon Foundation
Herbert and Nell Singer Foundation
Ruth and Frank Stanton
Miss Alice Tully
Lawrence A. Wien Foundation
The Xerox Foundation

$2,500 AND OVER

Professor Thomas H. Ahrens
Mr. and Mrs. E. Nelson Asiel
Gillian Attfield
Mr. and Mrs. Marvin Beloff
Louis A. Bradbury
Marjorie and Irwin Breitman
Willard C. Butcher
James McConnell Clark
Joan and Joseph F. Cullman, 3rd
Ana and Ronald Daniel
The Douglass Foundation
Mrs. Lester Eisner, Jr.
Mr. and Mrs. Roy Furman
Mr. Franklin Hannoch
Mary W. Harriman Foundation
Mr. and Mrs. Theodore Hartley
Andrew and Marian Heiskell
Mr. and Mrs. Harry Helmsley
Ruth W. Houghton
Mr. and Mrs. Adrian C. Israel
Mr. and Mrs. Stephen M. Kellen
Mr. and Mrs. Hisao Kondo
Albert Kunstadter Family Foundation
Patricia Kennedy Lawford
Benita Lebow-Levine
Isabelle Leeds
Lemberg Foundation
Vivian and Martin Levin
Mr. and Mrs. Martin P. Levin
Laurence D. Lovett
Ronald J. MacDonald, M.D.
Mr. and Mrs. Peter L. Malkin
The Honorable Anthony D. Marshall
John P. Mascotte
Metropolitan Life Foundation
The Hotel Nikko (U.S.A.) Inc.
Mrs. Donald M. Oenslager
Olin Corporation Charitable Trust Fund
Martin J. Oppenheimer
Mr. and Mrs. Peter S. Paine
Mrs. Samuel P. Peabody
Peat Marwick Main & Co.
Grace J. Pezrow
Geri and Lester Pollack
Mr. and Mrs. Henry Hart Rice
Mrs. John D. Rockefeller
Laurance S. Rockefeller
Mr. and Mrs. Daniel Rose
Barbara and LeRoy Rubin
Ruth and Alan Sagner
Edna and Richard Salomon
The Schiff Foundation
Martin E. Segal
Richard R. Shinn
Gil Shiva
Patricia and David Silver
Mr. and Mrs. Alan B. Slifka
Mr. and Mrs. Thomas W. Smith
Carl Spielvogel & Barbaralee
    Diamonstein-Spielvogel
Mr. and Mrs. Charles M. Spofford
The Seth Sprague Educational and
    Charitable Foundation
James Stafford
Mr. and Mrs. Stephen Stamas
Mr. and Mrs. Harold Tanner
Mr. and Mrs. Jeff Tarr
Bella and Israel Unterberg Foundation
Warner Communications
Mildred and George Weissman
Mr. and Mrs. Taggart Whipple
Vaughn C. Williams
William J. Williams, Jr.
The Winfield Foundation –
    Franklin W. McCann, President
Mr. and Mrs. James D. Wolfensohn
Four Anonymous

$1,000 AND OVER

Louis and Bessie Adler Foundation, Inc.
The Jack and Mimi Leviton Amsterdam Foundation
Mr. and Mrs. Martin Barr
Mr. and Mrs. Samuel E. Bass
Thomas M. Begel
Robert A. Bernhard
Charina Foundation
Mr. and Mrs. Edmond Cotty
Mr. and Mrs. Earle M. Craig, Jr.
Susan L. Cullman
Mr. and Mrs. Henri Doll
Mr. Joel S. Ehrenkranz
Morris Eigen
Peter and Joan Faber
Mr. and Mrs. Alan Fortunoff
Mr. and Mrs. Louis V. Gerstner, Jr.
Mrs. Lloyd S. Gilmour
Golden Family Foundation
Ellen and David Hirsch
Mr. and Mrs. Monte Hurowitz
ICM
Walter J. Johnson
Edwin and Madeline Kantor Foundation
Mr. and Mrs. Carl L. Kempner
Terese and Alvin S. Lane
Mr. and Mrs. Samuel J. LeFrak
Mr. Ernest Levenstein
Mrs. Sam A. Lopin
The Joe and Emily Lowe Foundation, Inc.
James A. Macdonald Foundation
Mr. and Mrs. Edwin A. Malloy
Mr. Lawrence D. Marks
Mrs. Paul Mazur
Mrs. Lucy G. Moses
Albert Nerken
Mr. and Mrs. K. Fred Netter
The Frank Palen and Jennie M. Palen Foundation
Moses L. Parshelsky Foundation
Robert W. Purcell
Robert K. and Harold K. Raisler
Mr. Raphael Recanati
The Richard and Hinda Rosenthal Foundation
Nina Rosenwald
The Honorable and Mrs. Herbert Salzman
Mr. and Mrs. Francis H. Schott
Dr. and Mrs. Victor I. Sendax
Walter V. Shipley
Miss Laura J. Sloate
Mr. and Mrs. Meyer Steinberg
The Russian Tea Room
Mr. and Mrs. Frank E. Taplin
Stephen F. Temmer
Mrs. Frances B. Todman
Mr. and Mrs. Laurence M. Traub
Mrs. Edwin Trent
The Vanneck-Bailey Foundation
Mrs. James P. Warburg
Mr. and Mrs. James O. Welch, Jr.
Mrs. Aida L. Wiener
Henry S. Ziegler
Seven Anonymous

Lincoln Center welcomes the chance to discuss opportunities to support our artistic activities through a wide variety of programs including memberships, program and special project support, bequests and planned gifts. All contributors receive a range of special privileges – such as priority ticket services, public acknowledgement and invitations to special events, gala performances and rehearsals – commensurate with the amount and nature of their gifts. For more information about contributing to Lincoln Center for the Performing Arts, Inc., please call Lincoln Center's Department of Planning & Development at (212) 877-1800, extension 439.

A copy of the last annual report filed with the New York State Department may be obtained upon request by writing to the New York State Department, Office of Charities Registration, Albany, NY 12231 or to Lincoln Center for the Performing Arts, Inc., 140 West 65th Street, New York, NY 10023.

AVERY FISHER HALL

Home of the New York Philharmonic

Staff

Gus Fleming, *Director, Concert Halls*
Delmar D. Hendricks, *Booking Director, Concert Halls*
Jack L. Kirkman, *Associate Director, Concert Halls*
Edward Neuwirth, *House Manager*
Trudy W. Dawson, *Marketing Manager, Concert Halls*
Candace Pandolfo, *Assistant to Associate Director*
Beverly Fjordbotten, *Box Office Treasurer*
Larissa Blitz, *Head Usher*

The Steinway is the official piano of Avery Fisher Hall.

Directory of Facilities and Services

Avery Fisher Hall Shop Telephone 877-1800.

Booking Information All persons and organizations interested in using Avery Fisher Hall auditorium or public areas should contact the Booking Manager at 580-8700.

Box Office Plaza level. Telephone 874-2424.

Centercharge Tickets for performances in Avery Fisher Hall and Alice Tully Hall may be purchased by phone. Major credit cards accepted. 874-6700.

Coat rooms Plaza level, East and West.

Elevators One elevator East, two elevators West.

Escalators Southeast and Southwest corners of Plaza and Grand Promenade levels.

Green Room First Tier, Northwest corner.

Medical Emergency Contact nearest usher.

Lincoln Center Gift Shop Telephone 799-2442.

Lost and Found Telephone 874-0515.

Public telephones Vestibules to rest rooms on all levels.

Rest rooms All levels, East and West.

Restaurants Adagio Buffet in West lobby for dinner; Panevino Ristorante in East lobby for lunch, brunch, dinner, and supper.

Tour Guide Service Information 877-1800 ext. 514.

Wheelchair accommodations Call 580-8700.

Lincoln Center Large-Type and Braille Service: Sponsored by a generous endowment from Frederick P. Rose, Daniel Rose and Elihu Rose, in honor of their mother, Belle B. Rose, provides the information found on the title pages, program notes, artists' biographies and credits in *Stagebill*, free of charge as a service to blind and visually-limited patrons who attend concerts by Great Performers at Lincoln Center, the New York Philharmonic, the Chamber Music Society of Lincoln Center, and summer programs including the Lincoln Center Mostly Mozart Festival and the Lincoln Center Classical Jazz series.

Since Lincoln Center is located in the midst of a residential community, we kindly ask our patrons who drive cars to and from Lincoln Center to observe the rules governing noise. The ruling of the Department of Traffic of the City of New York states: "It is unlawful to sound a vehicle horn except when necessary to warn a person or animal in danger." Thank you for your cooperation.

Doctors who expect to be called during performances may give their seat locations to an usher, who will then advise the Manager's office.

The photographing or sound recording of any performance or the possession of any device for such photographing or sound recording inside this theater, without the written permission of the management, is prohibited by law. Offenders may be ejected and liable for damages and other lawful remedies.

Wireless headsets for the hearing-impaired can be rented before the concert. Contact the nearest usher who will direct you to the house manager. For more information on programs and services for disabled people, call the Lincoln Center Accessibility hotline 787-5623 or call Bette Knapp, 877-1800 ext. 553.

FIRE NOTICE. The exits indicated by a red light and the sign nearest to the seat you occupy are the shortest routes to the street. In the event of fire or other emergency, please do not run—*walk to that exit.*

Cello Music Systems

Mark Levinson, President, invites you to audition the ultimate music system.

Cello designs and builds its own equipment by hand like the finest musical instruments, to recreate the sound of real music in your home.

CUSTOM DESIGNED INSTALLATIONS
&
"INVISIBLE" SPEAKERS
OUR SPECIALTY

"Cello offers...music and soul as it really is"

-Gary Karr,
string bass soloist

By appointment only

112 E. 71·NY, NY 10021 (212)472-5016

Arpeggio

A CONTINENTAL RESTAURANT
OFFERING UNSURPASSED
SEAFOOD CUISINE

Serving Brunch, Lunch, Dinner
& After Performances

35 W 64th Street, New York City
(opposite Lincoln Center)

(212) 724-0103-4

VISITORS' SERVICES WELCOMES YOU

Whether you're a first-time visitor to Manhattan, an every-now-and-then friend of the arts, or the most seasoned subscriber who's looking for something beyond the concert experience, Lincoln Center wants to welcome you to the real world of music, dance, and theater. There's a group of professionals in Lincoln Center's Visitors' Services department whose purpose is to do just that.

Many of these experts on America's premiere performing arts center are tour guides who are singers, musicians, actors, or composers as well, and they're proud to call Lincoln Center home. "Take the Tour," they urge, and last year some 82,000 people did. Once visitors have had the tour, they, too, feel more at home here.

Every day these knowledgeable guides are available to escort groups through the Metropolitan Opera House, the New York State Theater, Avery Fisher Hall, and, occasionally, the Vivian Beaumont Theater. They introduce you to the world-famous companies in residence here, and the history, the architecture, the art, and the legends that make these halls alive. The guides point out wonderful bits of information: for example, every gold bead on the New York State Theater's immense plaza-view window represents one New York City resident at the time of the Theater's construction (7 million in 1964).

Now, why not become acquainted with some of the people who perform on Lincoln Center's great stages? Last year, Visitors' Services arranged for more than 25,000 people to "Meet-the-Artist." This program gives groups a chance to indulge their curiosities about life behind the proscenium, through a personal hour with the artist.

Meet-the-Artist Custom Events are designed to suit visitors' particular areas of interest. A group of opera fans may mingle with a diva while she performs a few of her favorite arias and chats about anything from antipasto to Zeffirelli. Or a visiting community theater group may spend the afternoon with a playwright, a costume designer, or an actor.

A series of Meet-the-Artist programs is offered every fall and spring just for school groups. Then there's the Lincoln Center "Celebration Series," created by Jacques d'Amboise, with young National Dance Institute dancers performing each winter and spring for school children ages 8-14.

Summer is Mostly Mozart season at Lincoln Center, and with it comes the Mostly Mozart Meet-the-Artist Suppers program. In the living room-like setting of the Helen Hull Room, intimate-sized groups chat with key artists of the Festival over a light summer repast—and then, on to the concert.

It is also possible to arrange private Meet-the-Artist events; some corporate friends of Lincoln Center, for instance, may precede a dinner or performance with a Meet-the-Artist program.

Jessica Tandy, Gerard Schwarz, Jean-Pierre Rampal, the Tokyo String Quartet, and Merrill Ashley are among the artists who have participated in the program. All of them, and many others, enjoy meeting audiences; it's a special treat for them to step in front of the footlights.

But Meet-the-Artist isn't about meeting international names. This program allows you to see real people, people who have a story to tell about making a life in the arts. And afterward, you feel as though you know them and their work just a little more intimately.

GUIDED TOURS—offered daily from 10 a.m. until 5 p.m. Meet on the concourse level near the Tour Desk. Tours begin on the hour and last about an hour. Arrangements may be made for tours to be conducted in Italian, German, French, or Spanish. Adults $6.25, Senior Citizens and Students $5.25, Children $3.25. Please make reservations for groups of more than ten people: (212) 877-1800, ext. 516.

MEET-THE-ARTIST—arranged for groups of 25-200 people. Meet-the-Artist/Guided Tour/Concert packages are available. Please make reservations by calling (212) 877-1800, ext. 547.

Rock Solid.
Market Wise.

Armed with the resources to help you,
no matter what the investment climate.

Prudential-Bache
Securities®

©1988 Prudential-Bache Securities. Member SIPC. A Subsidiary of The Prudential

Lincoln Center for the Performing Arts

George Weissman, *Chairman*
Willard C. Butcher, *Vice Chairman* Richard R. Shinn, *Vice Chairman*
Stephen Stamas, *Vice Chairman* William H. Donaldson, *Treasurer*
Nathan Leventhal, *President*
André R. Mirabelli, *Senior Vice President* Robert A. Cappiello, *Vice President*
Joe McKaughan, *Vice President* Arlene Shuler, *Vice President* Evelyn M. Finkelstein, *Secretary and General Counsel*

BOARD OF DIRECTORS

Ted Ashley
Albert C. Bellas
Richard S. Braddock
Willard C. Butcher
D. Ronald Daniel
Gordon J. Davis
William H. Donaldson
Roy L. Furman
Richard L. Gelb
Louis V. Gerstner, Jr.
Victor Gotbaum
Mrs. Martin Gruss
Mary W. Heller
Mrs. Leon Hess
Ruth W. Houghton
Mrs. Gilbert W. Humphrey
Alberto Ibargüen
Hisao Kondo
H. Frederick Krimendahl II
June Noble Larkin
John V. Lindsay
Peter L. Malkin
James S. Marcus
Anthony D. Marshall
John P. Mascotte
Edward J. Mortola
Martin J. Oppenheimer
Alton E. Peters
Theodore C. Rogers
Frederick P. Rose
Marshall Rose
Richard J. Schwartz
Peter Jay Sharp
Richard R. Shinn
Walter V. Shipley
Carl Spielvogel
Stephen Stamas
George Weissman
Vaughn C. Williams
Robert W. Wilson

EX OFFICIO

Honorable David N. Dinkins, *Mayor of the City of New York*
Honorable Barbara J. Fife, *Mayoral Designee*
Honorable Mary Schmidt Campbell, *Commissioner, Department of Cultural Affairs*
Honorable Betsy Gotbaum, *Commissioner, Department of Parks and Recreation*
John D. Rockefeller 3rd (1906-1978), *Honorary Chairman*
Amyas Ames, *Honorary Chairman*
Martin E. Segal, *Chairman Emeritus*
William Schuman, *President Emeritus*

DIRECTORS EMERITI COUNCIL

Avery Fisher and Martin E. Segal, *Co-Chairmen*

Amyas Ames
Robert E. Blum
Mrs. Lewis W. Douglas
Jerome L. Greene
Harry B. Helmsley
Robert L. Hoguet
John E. Lockwood
Laurence J. McGinley, S.J.
William F. May
Peter S. Paine
Richard Salomon
William Schuman
Charles M. Spofford
Frank Stanton
Frank E. Taplin
Miss Alice Tully
Taggart Whipple
Edgar B. Young

LINCOLN CENTER COUNCIL

Bernard Gersten, *Lincoln Center Theater*
Christopher Keene, *New York City Opera*
Joanne Koch, *The Film Society of Lincoln Center*
Nathan Leventhal, *Lincoln Center*
Robert Lindgren, *School of American Ballet*
Peter Martins, *New York City Ballet*
Robert Marx, *The New York Public Library*
Martin J. Oppenheimer, *City Center of Music and Drama*
Joseph W. Polisi, *The Juilliard School*
Mark Schubart, *Lincoln Center Institute*
Fred Sherry, *Chamber Music Society of Lincoln Center*
Joseph Volpe, *Metropolitan Opera*
Albert K. Webster, *New York Philharmonic*

ADMINISTRATION

William W. Lockwood, Jr., *Executive Producer, Programming*
John Goberman, *Executive Producer, Television* Mark Schubart, *President, Lincoln Center Institute*
Katharine O'Neil Bidwell, *Director, Special Projects* Alina Bloomgarden, *Director, Visitor Services*
Scott Brandon, *Program Director, Lincoln Center Institute* Irwin Brooks, *Director, Operations and Central Facility Services*
Gerard Cottam, *Director, Security* June Dunbar, *Artistic Director, Lincoln Center Institute*
Gus Fleming, *Director, Concert Halls* Christine Goodheart, *Associate Director, Lincoln Center Institute*
Delmar D. Hendricks, *Booking Director, Concert Halls* Jack Kirkman, *Associate Director, Concert Halls*
Frederick Noonan, *Associate Director, Programming* Sandra Polsak, *Director, Samuel B. & David Rose Building*
David Rivel, *Director, Executive Projects* Brian Sirotka, *Comptroller* Jay D. Spivack, *Director, Human Resources*
Susanne Faulkner Stevens, *Associate Director, Public Affairs*
Mary Alice Sutherland, *Director, Lincoln Center Consolidated Corporate Fund Drive*
Barbara Sieck Taylor, *Director, Development* John Webb, *Associate Director, Public Affairs*
Jenneth Webster, *Associate Director, Programming*
Karen M. Welch, *Associate Director, Budgets and Financial Analysis*
Paul Wertheimer, *Associate Director, Operations*

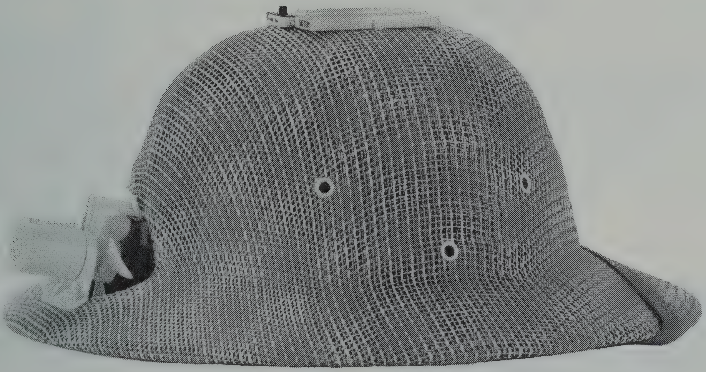
LINCOLN CENTER COUNCIL ON EDUCATIONAL PROGRAMS

Mark Schubart, *Lincoln Center Institute (Chairman)*
B. J. Adler, *Chamber Music Society of Lincoln Center*
James Sloan Allen, *The Juilliard School*
Michelle Audet, *New York City Ballet*
JoAnn Forman, *Metropolitan Opera, Metropolitan Opera Guild*
Nathalie Gleboff, *School of American Ballet*
Edwin S. Holmgren, *The New York Public Library*
Nancy Kelly, *New York City Opera*
Wendy Keys, *The Film Society of Lincoln Center*
William Swinton, *Lincoln Center Theater*
Daniel J. Windham, *New York Philharmonic*

LINCOLN CENTER FOR THE PERFORMING ARTS, INC., 140 WEST 65TH STREET, N.Y.C. 10023 (212) 877-1800

The public areas of Lincoln Center—including the Plaza and Damrosch Park—are owned by the City of New York and have been reconstructed with capital funds provided by the City of New York with the cooperation of the Department of Cultural Affairs and the Department of Parks and Recreation. The performing arts companies at Lincoln Center are grateful.

The Wilds Of Mamaroneck.



No mere relic of our illustrious history, the Hammacher pith helmet is solar-powered, and therefore environmentally sound as well as practical. Just the thing to wear when taking the children on an outing or simply pruning the roses. It has been tested on the Serengeti and is now deemed suitable for Mamaroneck.

Solar-Powered Ventilated Pith Helmet. $49.95

Hammacher Schlemmer

147 East 57th Street
New York, NY 10022
(212) 421-9000

STORE HOURS: Mon. thru Fri. 10AM to 8PM, Sat. 10AM to 6PM, Sun. 12PM to 5PM

Luncheon,
Dinner, Late Night Supper
Pre-Theatre Dinner:
$37.50

'21'

21 West 52nd Street
New York, NY 10019
(212) 582-7200

for
PRIVATE PARTIES
BARBETTA
offers the original dining room, wood-paneled library and drawing rooms of the 1874 townhouse in which it is ensconced.
321 West 46 St. 246-9171

THE LIFE AND TIMES OF ANDRÉ CHÉNIER

continued from page 10

No longer contemplating emigration to America, Chénier threw in his lot with the Feuillants—the conservative-liberal monarchists who in December 1791 were the largest group in the Legislative Assembly. But by July 1792 he realized the "moderate" policy which he advocated in a brilliant series of articles (probably paid for by members of the Feuillants party) had been defeated. He went into hiding in Versailles, was picked up by the police on March 7, 1794, and after five months of imprisonment shared with the Duchesse de Fleury, was guillotined two days before Robespierre's fall.

But if Chénier remains an exemplar of writers who resist—who resist the tyranny of Revolution as well as the tyranny of the System—his poetry is a more complicated issue than his politics, as any poetry which is both learned and personal, conventional and dramatic is bound to be. To a French ear, the transition in taste from Chénier to Baudelaire is an easy one—easier, I suspect, than the hurdle we must surmount if we are to enjoy both Milton and Yeats. Yet difficulties are not always obstructions, and perhaps in these intimate lines from *Néaere*, we can catch an echo of the touching intensities of André Chénier's tone:

Mon âme vagabonde, à travers le feuillage
Frémira; sur les vents ou sur quelque nuage
Tu la verras descendre, ou du sein de la mer,
S'élevant comme un songe, étinceler dans l'air.
Et ma voix, toujours tendre et doucement plaintive,
Caresser, en fuyant, ton oreille attentive.

(My wandering soul will tremble through the leaves; on the winds or on some cloud you will see it sink, or glisten high in the air, rising like a dream from the depths of the sea, and my voice, ever tender and a little sad, fading will caress your enraptured ears.)

Poet and translator Richard Howard is a professor of English at the University of Houston.

When you don't see us at Lincoln Center, we're performing our art at The Four Seasons.

The Four Seasons restaurant is New York's most enduring culinary landmark and the only restaurant in Manhattan to be designated as a Landmark.
Before or after a performance, we would feel proud to welcome you here.

Tom Margittai Tom Margittai Paul Kovi Paul Kovi

Julian Niccolini

Alex von Bidder Julian Niccolini

THE FOUR SEASONS

99 EAST 52ND STREET, NEW YORK CITY 10022, 754-9494

Patrons of Lincoln Center for the Performing Arts-1957-1979

Lincoln Center gratefully acknowledges the support of those individuals, foundations and corporations whose gifts to the capital drive helped build Lincoln Center and maintain its operations during its formative years. Following is a chronological list:

John D. Rockefeller, Jr.
Mr. and Mrs. David M. Keiser
Mrs. Felix M. Warburg
Arthur A. Houghton, Jr.
Mr. and Mrs. John D. Rockefeller 3rd
Mr. and Mrs. Pierre David-Weill
Mrs. V. Beaumont Allen
Mrs. John T. Pratt
Mrs. Richard Charlton
Frasier W. McCann
Mrs. Joseph V. McMullan
Mrs. Arthur Lehman
Mrs. Alta Rockefeller Prentice
Mrs. Robert Walton Goelet
Francis Goelet
Mr. and Mrs. John Goelet
Robert G. Goelet
Mr. and Mrs. Hayward F. Manice
Alfred P. Sloan, Jr.
Mr. and Mrs. Frank Altschul
Mr. and Mrs. Robert E. Blum
Mr. and Mrs. David Rockefeller
Mr. and Mrs. Walter H. Annenberg
Mr. and Mrs. Louis J. Horowitz
John S. Newberry
Barbara Hutton
Lauder Greenway
Mr. and Mrs. Francis Kernan
Mrs. Thomas J. Watson
Mr. and Mrs. Thomas M. Evans
Family of Cornelius N. Bliss
The Family of Julius Rosenwald
Mr. and Mrs. Kenneth Appleton Ives
James Donahue
Robert Lehman
Audrey Love
Mr. and Mrs. O. Roy Chalk
Nancy Susan Reynolds
Huntington Hartford
The Family of Edward H. and Mary W. Harriman
Mr. and Mrs. John N. Irwin II
The Family of Carl M. Loeb
Mr. and Mrs. Albert A. List
Mrs. Charles V. Hickox
Mr. and Mrs. Henry Ittleson, Jr.
Mr. and Mrs. John Hay Whitney
Mrs. John D. Rockefeller, Jr.
Mr. and Mrs. Owen Robertson Cheatham
Mr. and Mrs. Leon Hess
Mrs. Charles W. Englehard
Mr. and Mrs. Irwin Hamilton Kramer
Mr. and Mrs. Lansdell K. Christie
Mr. and Mrs. Cornelius Vanderbilt Whitney
Mr. and Mrs. Percy Uris
Mr. and Mrs. Harold D. Uris
Mrs. Ambrose Monell
Mrs. Hazel Hopkins Ford
The Family of Clarence and Anne Dillon
Alice Bigelow Tully
Mr. and Mrs. John R. Kimberly
Mr. and Mrs. Charles Shipman Payson
Mr. and Mrs. Willis H. Booth
Mrs. Vincent Astor
Harold Stirling Vanderbilt
Mrs. Josephine Lawrence Graeber
Allan P. Kirby
Mr. and Mrs. Walker G. Buckner
Mr. and Mrs. Amyas Ames
Mr. and Mrs. Gustave L. Levy
Mr. and Mrs. Henry J. Heinz II
Margaret Mellon Hitchcock
Mr. and Mrs. Seymour H. Knox
Mr. and Mrs. Frank Stanton
Mr. and Mrs. David Hunter McAlpin
Mr. and Mrs. Douglas Dillon
Mr. and Mrs. Lawrence A. Wien

The Family of Carl H. Pforzheimer
Mr. and Mrs. W. Van Alan Clark
Mr. and Mrs. Harry B. Helmsley
Mr. and Mrs. Eugene Ferkauf
Mr. and Mrs. Nathan Cummings
Mr. and Mrs. Andre Meyer
David and Irene Schwartz
Mr. and Mrs. Edwin S. Marks
Mr. and Mrs. Richard Rodgers
Mr. and Mrs. Gardner Cowles
Mr. and Mrs. Roger L. Stevens
Mr. and Mrs. Louis Calder
C. Michael Paul
Mr. and Mrs. Samuel Lemberg
Mr. and Mrs. Samuel H. Golding
Mr. and Mrs. Shelby Cullom Davis
The Family of Joseph P. Kennedy
The Mazer Family
James P. Warburg
The Family of Solomon and Rose S. Lasdon
Mrs. Edsel Ford
The Fribourg Family
Irving Geist
Mr. and Mrs. Joseph A. Neff
Enid Annenberg Haupt
Mr. and Mrs. Lester-Francis Avnet
Mrs. Lytle Hull
Mr. and Mrs. Leonard Block
Mr. and Mrs. Joseph L. Mailman
Mr. and Mrs. Harold L. Fierman
Mr. and Mrs. Richard Salomon
Mr. and Mrs. Frank E. Taplin, Jr.
Mr. and Mrs. Herbert M. Singer
Stavros S. Niarchos
Bernice Chrysler Garbisch
The Family of Erwin S. Wolfson
Carl A. Morse
Mr. and Mrs. Jack Linsky
The Durst Family
Mr. and Mrs. Saul Jeffee
Mr. and Mrs. Sol Kittay
Mr. and Mrs. Charles H. Dyson
Lila Acheson Wallace
Mr. and Mrs. Bruce L. Zenkel
Richard J. Schwartz
Mr. and Mrs. Milton Petrie
Evlynne and Max M. Low
The Family of Ethel S. Mehlman
Aye Simon
Mrs. Jean Mauze
Mr. Louis Marx
Charles H. Revson
Mr. and Mrs. Howard Lipman
Harry Lebensfeld
Minna and Benjamin M. Reeves
Mr. and Mrs. Irving Mitchell Felt
Mr. and Mrs. Edouard L. Cournand
Miss Julie A. Spies
Frank and Selma Kalisch
Mr. and Mrs. Avery Fisher
Anne C. Burns
Mr. and Mrs. Christopher T. Chenery
Louis R. Simon
Carrie S. Beinecke
Dr. and Mrs. Jerome S. Coles
Blanche and A.L. Levine
Emily Fisher Landau
Three anonymous donors

The Rockefeller Foundation
The Ford Foundation
Exxon Corporation
Avalon Foundation
First National City Educational and Charitable Foundation
The Chase Manhattan Bank Foundation
Manufacturers Hanover Trust Company
Corning Glass Works Foundation
Chemical Bank
Morgan Guaranty Trust Company of New York
James Foundation of New York, Inc.
Bankers Trust Company
The Commonwealth Fund
The Equitable Life Assurance Society of the United States
Lazard & Freres & Co.
IBM Corporation
Texaco Inc.
Metropolitan Life Insurance Company
New York Life Insurance Company
Juilliard Musical Foundation
Bell System Companies in New York City
Union Carbide Corporation
United States Steel Foundation
Consolidated Edison Company of New York, Inc.
Carnegie Corporation of New York
New York Foundation
Columbia Broadcasting System
Shell Companies Foundation, Incorporated
RCA Corporation
Bloomingdale's
Reader's Digest Association, Inc.
Old Dominion Foundation
The John D. Hartford Foundation, Inc.
The Bodman Foundation
Mobil Oil Corporation
The Heckscher Foundation for Children
Schenley Industries, Inc.
Revlon Foundation
Charles and Rosanna Batchelor Memorial, Inc.
Standard Oil Company of California
Rockefeller Brothers Fund
Consolidated Natural Gas Company
Samuel H. Kress Foundation
Bethlehem Steel Corporation
Vivian B. Allen Foundation, Inc.
Irving Turst Company
The Spiros G. Ponty Foundation
Charles Ulrick and Josephine Bay Foundation, Inc.
Josephine Bay Paul and C. Michael Paul Foundation Inc.
Wertheim & Co.
Firestone Foundation
William S. Paley Foundation, Inc.
The Howard Johnson Foundation
Lehman Brothers
W.H. Charities
The George F. Baker Trust
D.S. and R.H. Gottesman Foundation
Glen Alden Corporation
The Philip and Janice Levin Foundation
Carl Marks & Company, Inc.
Beinecke Foundation
Bear, Stearns & Co.
J.P. Stevens & Co., Inc. Foundation
The First Boston Foundation Trust
Korvettes-Division of Arlen Realty & Development Corporation
The New York Times
The Samuel & David Rose Fund
Sterling National Bank of New York
Van Munching & Co., Inc. Heineken Holland Beer
United Brands Foundation
Rapid-America Corporation
The Seigfried & Josephine Bieber Foundation
Sherman Fairchild Foundation, Inc.
Herman Goldman Foundation

Patrons Desk:
(Mrs.) Terry Mark
212-877-1800

CAFE
LUXEMBOURG

DINNER 5:30 - 12:30 WEEKENDS UNTIL 1:30
SUNDAY 6:00 - 11:30

BRUNCH SUNDAY 11:00 - 3:00

$28 PRIX FIXE DINNER MENU
NIGHTLY 5:30 - 6:30 SUNDAY 6:00 - 6:30
ALSO AVAILABLE AFTER 11:00

200 WEST 70TH STREET 873-7411

DAN
Open 7 days
2018 Broadway • 69 St
Near Lincoln Center 212•877 4969

JAPANESE • RESTAURANTS

Bon 75°
Open 7 days
2140 Broadway · 75 St
212·724·1414

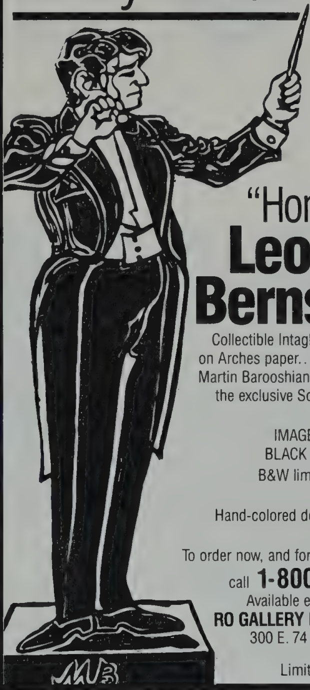
Outstanding Northern Italian Cuisine
in a candlelit setting yet...
moderately priced

Federico's

1 block from Lincoln Center
Reservations honored
open 7 days, lunch and dinner
Good service and attention to our
customers is our prime concern!
Cor. Broadway & 67th St.
873-4210

The best acts
off Broadway
Breakfast • Lunch • Dinner
Pre-Theater Dinner • Sunday Brunch
Enjoy our pianist most evenings
and during Sunday Brunch
THE
CONSERVATORY
RESTAURANT & CAFE
61st St. & Central Park West
Two blocks from Lincoln Center
581-1293 or 581-0896

Strictly Limited Edition



"Homage to
Leonard
Bernstein"
Collectible Intaglio surface etching
on Arches paper...by Museum artist
Martin Barooshian, past president of
the exclusive Society of American
Graphic Artists.
IMAGE SIZE: 6½" × 15".
BLACK LACQUER FRAME
B&W limited edition of 125
...$275 FRAMED
Hand-colored deluxe edition of 75
...$350 FRAMED
To order now, and for more information
call 1-800-888-1063
Available exclusively through
RO GALLERY IMAGE MAKERS
300 E. 74 St., NY, NY 10021
The Source for
Limited Edition Images

ALLEGRO, BRAVISSIMO, CRESCENDO
... THE LANGUAGE OF FINE MUSIC.

SFUZZI, SFUZZI, SFUZZI
... THE LANGUAGE OF FINE DINING.

SFUZZI
An Italian Bistro - New York Style

Enjoy Dining Perfection,
Before the Downbeat, Or after the Encore.
58 West 65th Street (65th & Broadway)
873 3700

Patrons of the Lincoln Center Fund

The founding Patrons of Lincoln Center built the Center and maintained it through the first decade as world-wide recognition was won. Patrons of the Lincoln Center Fund continue this tradition of generosity, ensuring that Lincoln Center will enrich the lives of future generations. Lincoln Center for the Performing Arts is indebted to these individuals, foundations, and corporations:

Estate of John D. Rockefeller 3rd
Amerada Hess Corporation
American Brands, Inc.
American Can Company Foundation
The American Express Company
American Telephone and Telegraph Company
Mr. and Mrs. Amyas Ames
The Jack and Mimi Leviton Amsterdam Foundation
Nathan S. Ancell
J. Aron Charitable Foundation, Inc.
Ted Ashley
The Vincent Astor Foundation
Bankers Trust Company Foundation
Diane and Arthur Belfer
Mr. and Mrs. George F. Berlinger
Mr. and Mrs. Leonard Block
Mr. and Mrs. Robert S. Boas
The Bodman Foundation
Booth Ferris Foundation
CBS Inc.
Celanese Corporation
Mr. and Mrs. O. Roy Chalk
Irwin S. Chanin
The Chase Manhattan Bank, N.A.
Consolidated Edison Company of New York, Inc.
Lewis B. and Dorothy Cullman
Charles E. Culpeper Foundation, Inc.
Marjorie and Richard W. Dammann
Mr. and Mrs. Richard M. Danziger
Mr. and Mrs. Aaron Diamond
The Dillon Fund
William H. Donner Foundation, Inc.
Mr. and Mrs. Charles H. Dyson
Mr. and Mrs. Lester Eisner, Jr.
Mrs. Charles W. Engelhard
Exxon Corporation
Sherman Fairchild Foundation
The Fribourg Family
GTE Foundation
General Electric Company
General Foods Corporation
Diane and Robert Goldberg/Fay J. Lindner Foundation
Herman Goldman Foundation
Nathan and Jacqueline Goldman
The Horace W. Goldsmith Foundation
Grace Foundation Inc.
Jerome L. Greene
The Family of Louis A. Green
The George Gund Foundation
Mr. and Mrs. John H. Gutfreund
John A. Hartford Foundation
William Randolph Hearst Foundation
Leona M. and Harry B. Helmsley
Mr. and Mrs. Leon Hess
Mr. and Mrs. George H. Heyman, Jr.
IBM Corporation
Ittleson Foundation, Inc.
Joyce and J. Seward Johnson, Jr.
Maria Olivia and Jim Judelson
Rita and Stanley H. Kaplan
Mr. and Mrs. William W. Karatz
Henry Kaufmann Foundation
Anne and Sidney Kriser
Mr. and Mrs. Jay B. Langner
Kenneth D. Laub
Samuel J. and Ethel LeFrak Foundation
Lucille and Samuel Lemberg
Mr. and Mrs. William M. Lese
Richard R. Levien
Janice H. Levin
Mortimer and Mimi Levitt
Albert and Vera List
Mr. and Mrs. John L. Loeb
The Joe and Emily Lowe Foundation, Inc.
MacAndrews & Forbes Group, Inc.
R.H. Macy and Co., Inc.
Mr. and Mrs. Joseph L. Mailman
Mr. and Mrs. Peter L. Malkin
Family of Cecile Lehman Mayer
Helen and William Mazer
Merrill Lynch & Co. Foundation
LuEsther T. Mertz
Kathryn and Gilbert Miller Fund, Inc.
The Milstein and Lindner Families
Mobil Foundation, Inc.
The Ambrose Monell Foundation
Morgan Guaranty Trust Company
Mr. and Mrs. Lester S. Morse, Jr.
Stephen I. Morse
Lucy G. Moses
Nabisco Brands, Inc.
Mr. and Mrs. Jerome A. Newman
Edward John Noble Foundation
Richard and Evelyn Paige
Abraham Perlman Foundation
Carroll and Milton Petrie
The Carl and Lily Pforzheimer Foundation, Inc.
Philip Morris Incorporated
Mr. and Mrs. Maurice Pollak
Rita and Alfred Rand
Kurt P. and Auguste Reimann
Pearl and Jack Resnick
Charles H. Revson Foundation
Irving and Murray Riese
The Gerald and May Ellen Ritter Memorial Fund
Rockefeller Brothers Fund
Mr. and Mrs. Frederick P. Rose
Helena Rubinstein Foundation
Samuel and May Rudin Foundation
Richard and Edna Salomon
Fan Fox and Leslie R. Samuels Foundation
Alma and Morris A. Schapiro
S.H. and Helen R. Scheuer Family Foundation
Helen and Irving Schneider
David and Irene Schwartz
Richard and Sheila Schwartz
Mr. and Mrs. Martin E. Segal
Peter Jay Sharp
Mr. and Mrs. Herbert M. Singer
Nate B. & Francis Spingold Foundation, Inc.
Ruth and Frank Stanton
Miriam and Harold Steinberg Foundation
Mr. and Mrs. Frank E. Taplin
Mr. and Mrs. Emanuel M. Terner
Tisch Foundation, Inc.
Alan and Margaret Tishman
Mr. and Mrs. Roy Titus
Uris Brothers Foundation, Inc.
The Nathaniel and Suzanne Usdan Family
Miriam and Ira D. Wallach Foundation
Warner Communications, Inc.
Florence and Max Wechsler
Weiler-Arnow Family
Mildred and George Weissman
Mr. and Mrs. Lawrence A. Wien
The Norman and Rosita Winston Foundation, Inc.
The Family of Erwin S. Wolfson
Bruce and Lois Zenkel
Mortimer B. Zuckerman
Two Anonymous

Patrons Desk: 877-1800 (Mrs.) Terry Mark

La Boîte en Bois

Country Style French Cuisine
served in the casual elegance of
a country inn.

Open for dinner
Mon-Sat 5:30-11:30pm
Sun 5-10pm

75 West 68th Street, NYC
Reservations: 874-2705

RUPPERT'S

A RESTAURANT BAR IN
THE NEW YORK TRADITION
til 4 a.m.

3 Ave. at 93rd
831-1900

Columbus Ave. (72-73)
873-9400

Now open for business.

We fly to 6 continents, 85 countries and 183 cities around the world. But to us, it always seemed like something was missing. Until now. We are happy to announce Lufthansa's new service from New York to Berlin. As of October 28, you can fly from Newark direct to Berlin's Schoenefeld Airport any day of the week. And when you fly Lufthansa to Berlin, you know you'll always get the same outstanding service as you do to all our other destinations. At Lufthansa, providing you with the best service everywhere in the world is much more than our job. It's our passion.

From Newark to Berlin				
Routing	Flight #	Departs	Arrives	Frequency
via Hamburg	LH407	6:00pm	9:35am	M, W, F, Su
via Cologne	LH417	6:00pm	9:35am	Tu, Th, Sa
From Berlin to Newark				
Routing	Flight #	Departs	Arrives	Frequency
via Hamburg	LH406	12:00pm	4:25pm	M, W, F, Su
via Cologne	LH416	12:00pm	4:25pm	Tu, Th, Sa

Schedule subject to change without notice.

A passion for perfection.℠

Lufthansa

Lufthansa is a participant in the mileage programs of United, Delta, USAir and Continental/Eastern.
See your Travel Agent for details.
Lufthansa, 750 Lexington Avenue, New York, NY 10022. 1-800-645-3880.

Corporations Support Lincoln Center for the Performing Arts!

Lincoln Center Consolidated Corporate Fund Leadership Committee

Chairman
Richard S. Braddock, President
Citibank, N.A.

Paul A. Allaire, President
Xerox Corporation

Charles B. Benenson, President
Benenson Capital Company

Frank A. Bennack, Jr., President
The Hearst Corporation

Daniel B. Burke, President
Capital Cities/ABC, Inc.

Willard C. Butcher, Chairman
The Chase Manhattan Bank, N.A.

Ronald E. Compton, President
Aetna Life & Casualty Company

D. Ronald Daniel, Director
McKinsey & Company, Inc.

Martin S. Davis, Chairman
Paramount Communications Inc.

William C. Ferguson, Chairman
NYNEX Corporation

Edward Finkelstein, Chairman
R.H. Macy & Co., Inc.

Richard V. Giordano, Chairman
The BOC Group, Inc.

Maurice R. Greenberg, Chairman
American International Group, Inc.

H. John Greeniaus, President
Nabisco Brands, Inc.

Larry D. Horner, Chairman
KPMG Peat Marwick

Melvin Jacobs, Chairman
Saks & Company

John E. Klein, President
Bunge Corporation

Hisao Kondo, Chairman
Mitsui & Co. (U.S.A.), Inc.

Erich Krampe, President
Mercedes-Benz of North America, Inc.

David Laventhol, President
Times Mirror Company

Peter L. Malkin, Senior Partner
Wien, Malkin & Bettex

John P. Mascotte, Chairman
The Continental Corporation

Edmund T. Pratt, Jr., Chairman
Pfizer, Inc.

Walter V. Shipley, Chairman
Chemical Bank

Carl Spielvogel, Chairman
Backer Spielvogel Bates Worldwide, Inc.

Thomas W. Strauss, President
Salomon Brothers Inc

Frank J. Tasco, Chairman
Marsh & McLennan Companies, Inc.

Marvin S. Traub, Chairman
Bloomingdale's

John L. Weinberg, Senior Partner
Goldman, Sachs & Co.

George Weissman, Chairman
Lincoln Center, Inc.

Nathan Leventhal, President
Lincoln Center, Inc.

Each gift to the Consolidated Corporate Fund benefits the eight performing arts companies and two conservatories of professional training at Lincoln Center.

The Metropolitan Opera
New York Philharmonic
The Juilliard School
New York City Ballet
New York City Opera
The Film Society of Lincoln Center
The Chamber Music Society of Lincoln Center
Lincoln Center Theater
School of American Ballet
Lincoln Center for the Performing Arts, Inc.

Outstanding Leadership
$150,000 and more

Bristol-Myers Squibb Company
The Chase Manhattan Bank, N.A.
Philip Morris Companies Inc.
  Kraft General Foods Group
  Miller Brewing Company
Real Estate and Construction Council
The Starr Foundation

Grand Leadership
$100,000 and more

Capital Cities/ABC, Inc.
CBS Inc.
Chemical Bank
CITIBANK
Consolidated Edison Company of New York, Inc.
William Randolph Hearst Foundation
IBM Corporation
J.P. Morgan & Co., Incorporated
New York Telephone Company/
NYNEX Foundation
The New York Times Company Foundation, Inc.
Paramount Communications Inc.

Distinguished Leadership
$75,000 and more

Drexel Burnham Lambert Foundation
Exxon Corporation
Manufacturers Hanover Trust

Leadership
$50,000 and more

American Express Foundation
AT&T Foundation
The Bankers Trust Company Foundation
The Continental Corporation Foundation
Merrill Lynch & Co., Inc.
Metropolitan Life Foundation
The Pfizer Foundation
RJR Nabisco
The Rockefeller Group

Pacesetters
$25,000 and more

Aetna Life & Casualty Company
Allied-Signal Inc.
American Home Products Corporation
American Re-Insurance Company
The Bank of New York
Bloomingdale's
The BOC Group, Inc.
Leo Burnett Company, Inc.
The Coca-Cola Company
Deloitte & Touche
The Equitable Foundation
The First Boston Foundation Trust
General Motors Foundation
GTE Foundation
Hoechst Celanese Corporation
ITT Corporation
Kohlberg Kravis Roberts & Co.
KPMG Peat Marwick
Macy*s
Marsh & McLennan Companies, Inc.
McGraw-Hill Foundation, Inc.
Mitsui & Co. (U.S.A.), Inc.
Mobil Foundation, Inc.
Morgan Stanley & Co., Incorporated
The Prudential Foundation
Reliance Group Holdings, Inc.
Revlon Foundation
The Salomon Foundation
Joseph E. Seagram & Sons, Inc.
Sterling Drug Inc.
Texaco Inc.
Time Warner Inc.
Times Mirror Company
United Technologies
Xerox Corporation

Patrons
$10,000 and more

Abitibi-Price Sales Corporation
ADP Foundation
AGVAR CHEMICALS INC.
American Cyanamid Company
American Stock Exchange, Inc.
Arthur Andersen & Co.
Atlantic Richfield Company
Avnet, Inc.
NW Ayer Incorporated
Backer Spielvogel Bates Worldwide
Barclays Bank
Blackstone Financial Management
The Blackstone Group
Block Drug Company Inc.
Booz-Allen & Hamilton Inc.
Borden, Inc.
Bunge Corporation
Cahill, Gordon & Reindel
Carter-Wallace, Inc.
Champion International Corporation
The Chubb Corporation Charitable Trust
CIBA-GEIGY Corporation
Cleary, Gottlieb, Steen & Hamilton
Coltec Industries Inc
Coopers & Lybrand
Credit Suisse
Dean Witter Reynolds Inc.
The Dun & Bradstreet Corporation
Ernst & Young
Ford Motor Company
Fried, Frank, Harris, Shriver & Jacobson
General Electric Company
General Reinsurance Corporation
Goldman, Sachs & Co.
L. Jay Grossman, Jr. Foundation Inc.
Guardian Life Insurance Company of America
Hess Foundation, Inc.
The Hoffmann-La Roche Foundation
Richard H. Holzer Memorial Foundation
Home Life Insurance Company
Ingersoll-Rand Company
Jaros, Baum & Bolles
Johnson & Higgins
Johnson & Johnson
Kimberly-Clark Corporation
Kyotaru Co., Ltd.
Lazard Freres & Co.
Lehrer McGovern Bovis, Inc.
Thomas J. Lipton Foundation, Inc.
Lord Day & Lord, Barrett Smith
Marine Midland Bank
Matsushita Electric Corporation of America
McCann-Erickson Worldwide
McKinsey & Company, Inc.
Mercedes-Benz of North America
The Merck Company Foundation
Milbank, Tweed, Hadley & McCloy
National Westminster Bank USA
New York Life Foundation
The New York Stock Exchange Foundation
Newsweek, Inc.
North American Philips Corporation
Ogilvy & Mather Worldwide
Evelyn Paige, Inc.
PaineWebber Group Inc.
J.C. Penney Company, Inc.
Pennzoil Company
Price Waterhouse
Procter & Gamble Fund
Quantum Chemical Corporation
Restaurant Associates Industries, Inc.
The Riese Organization
Rockwell International

Enjoy The Good Life!
Fine Italian Cuisine In A
Theatrical Atmosphere!
Specializing in Pasta & Seafood

FELLINI'S
FOR THE FUN OF IT
FELLINI'S
FOR ITALIAN FOOD

180 Columbus Ave
Corner of 68th
Open 7 days
595-2600

The Russian Tea Room

150 West 57th Street New York 265-0947

OUR STAGE IS SET FOR AN EVENING OF ENTERTAINMENT

Halcyon

A dining experience as beautifully prepared and presented as fine theater. *Halcyon* offers contemporary American cuisine and international specialities in an atmosphere of relaxed elegance.

BEFORE AND AFTER THEATER DINING

Halcyon

WHERE GREAT ENTERTAINMENT BEGINS AND ENDS.

Located at
RIHGA ROYAL HOTEL
151 WEST 54TH ST. NEW YORK, NY 10019
(212)468-8888

Ruane, Cunniff & Co., Inc.
Saatchi & Saatchi DFS Compton, Inc.
Saks Fifth Avenue
Schering-Plough Foundation, Inc.
Martin E. Segal Company
Shearson Lehman Brothers Inc.
Simpson Thacher & Bartlett
Sony Corporation of America Foundation
The Leonard N. Stern Foundation
Swiss Bank Corporation
SYMS Clothing
Thacher Proffitt & Wood
J. Walter Thompson Company
Toshiba America, Inc.
Unilever United States, Inc.
Union Bank of Switzerland
Union Pacific Foundation
U.S. Trust Company of New York
Universal Leaf Tobacco Co., Inc.
E.M. Warburg, Pincus & Co., Inc.
The Warner-Lambert Foundation
Washington Street Cafe Caterers
Weil, Gotshal & Manges
Wells, Rich, Greene, Inc.
Wertheim Schroder & Co., Incorporated
Westinghouse Broadcasting Company
Wien, Malkin & Bettex

Friends

$5,000 and more

ABD Securities Corporation
ABN Bank
AJ Contracting Company, Inc.
A.L. Laboratories, Inc.
Amax Foundation, Inc.
American Electric Power Company, Inc.
The Annenberg Foundation
Arnhold and S. Bleichroeder, Inc.
Banca Commerciale Italiana
Benenson Capital Company
Broadcast Music, Inc.
Brown & Wood
Carol Management Corporation
CBS Records Inc.
The Chevron Companies
Chiat/Day/Mojo
Chrysler Corporation
The Coach Dairy Goat Farm
Colgate-Palmolive Company
The Cowles Charitable Trust
CPC International Inc.
Cushman & Wakefield, Inc.
D'Arcy Masius Benton & Bowles, Inc.
Debevoise & Plimpton
R.R. Donnelley & Sons Company
Donovan Leisure Newton & Irvine
E.I. du Pont de Nemours & Company
Edison Parking Corporation
FCB/Leber Katz Partners
The Fisher Brothers Foundation
Fulbright Jaworski & Reavis McGrath
General Mills Foundation
The Georgetown Group
Gilman Paper Company
The BFGoodrich Company
Mark Goodson
Grant Thornton
Grumman Corporation
Gruss & Co.
Hallmark Corporate Foundation
The Hammerson Group
The Henley Group, Inc.
The George Hyman Construction Company
International Paper Company Foundation
H.J. Kalikow & Co., Inc.
Florence and Robert Kaufman
Kekst and Company Incorporated
Kidder, Peabody & Co. Incorporated
The Calvin Klein Foundation
Koeppel Tener Riguardi, Inc.
The Leslie Fay Companies, Inc.
Loews Corporation
Lord, Geller, Federico, Einstein, Inc.
Lowe Marschalk, Inc.
The Macklowe Organization
Mr. and Mrs. Peter L. Malkin
The May Department Stores Company
MCA/Universal
The Donald C. McGraw Foundation
Melville Corporation
William M. Mercer, Incorporated
Milliken & Company
Belle and Murray Nathan Philanthropic Fund
Neuberger & Berman
New York Mercantile Exchange
New York Post
Newmark and Company Real Estate, Inc.
Ogden Corporation
Park Summit Realty Corp.
Phelps Dodge Corporation
Polo Ralph Lauren Corporation
Proskauer Rose Goetz & Mendelsohn
Prudential-Bache Securities Inc.
Redel Foundation, Inc.
Republic National Bank of New York
Revillon Incorporated
Sanwa Business Credit Corporation
Sara Lee Corporation
Scali, McCabe, Sloves, Inc.
Sears, Roebuck
Security Pacific Foundation
Peter Sharp & Co., Inc.
Shell Oil Company Foundation
Silverstein Properties, Inc.
The Smith, Barney Foundation
The Solow Foundation
The Stillman Group
Swig, Weiler & Arnow Mgt. Co. Inc.
Toyota Motor Corporation
The Donald J. Trump Foundation, Inc.
UST, Inc.
Westvaco Corporation
Young & Rubicam Inc.

Donors

$3,000 and more

The Air Products Foundation
American Airlines
American Brands, Inc.
Angel/EMI Classics
Asiel & Co.
Atlantic Mutual Companies
Bethlehem Steel Corporation
Chesebrough-Pond's USA
Croscill Home Furnishings
Deblinger Sales & Marketing Corporation
Emigrant Savings Bank
First Manhattan Co.
The Fuji Bank and Trust Company
Kwasha Lipton
Leon Lowenstein Foundation
Benjamin Moore & Co.
National Starch and Chemical Foundation
Olympia & York Companies (U.S.A.)
Ragu Foods Co.
The Sanwa Bank Limited
Tishman Speyer Properties
USLIFE Corporation
Weiss, Peck & Greer

$2,000 and more

Allen & Company Incorporated
Ameritech Foundation
Ammirati & Puris Inc.
Aon Corporation
Argo International Corporation
Asarco Inc.
ASCAP
Atochem North America
Avis Rent A Car System, Inc.
Banca Nazionale del Lavoro
Banco Portugues do Atlantico
Bank Julius Baer & Co., Ltd.
Bank Leumi Trust Company of New York
The Bank of Tokyo Trust Company
Bantam Doubleday Dell Publishing Group
BellSouth Corporation
Bijan Fragrances
Biocraft Laboratories, Inc.
Black Enterprise Magazine
Bowater Incorporated
Brooks Brothers
Brother International Corporation
Brown-Forman Corporation
Carter, Ledyard & Milburn
Centel Corporation
Corning Glass Works Foundation
Corroon & Black Corporation
Credit Agricole
Daicel (U.S.A.), Inc.
Daiwa Securities America Inc.
Datascope Corp.
Oscar de la Renta, Ltd.
Dentsu Incorporated (New York)
Dresdner Bank
Fab Industries, Inc.
Frenkel & Co., Inc.
General Public Utility Corporation
David J. Greene and Company
Grow Tunneling Corp.
Guess?, Inc.
Hiram Walker-Allied Vintners Inc.
Hongkong and Shanghai Banking Corporation
Hunton & Williams
Industrial Bank of Japan, Limited
International Flavors & Fragrances Inc.
C. Itoh & Co. (America) Inc.
Jones Apparel Group, Inc.
"K" Line New York, Inc.
Kajima International Inc.
Kane-Miller Corporation
Kanematsu-Gosho (U.S.A.) Inc.
Kellner, DiLeo & Co.
Kenwood U.S.A. Corporation
Kobe Steel USA Inc.
Kronish, Lieb, Weiner & Hellman
Landesgirokasse Stuttgart
C.J. Lawrence, Morgan Grenfell Inc.
Lawrence, O'Donnell, Marcus & Co.
LIN Broadcasting Corporation
Long-Term Credit Bank of Japan
M.O. Air International, Inc.
Marks Companies, Inc.
Marubeni America Corporation
Mazda Motor of America, Inc.
Mitsubishi Gas Chemical America, Inc.
Mitsubishi International Corporation
Mitsubishi Metal America Corporation
Mitsubishi Trust (U.S.A.)
Mitsui Fudosan (New York) Inc.
Mitsui O.S.K. Lines (America) Inc.
Mitsui Petrochemicals (America) Ltd.
Mitsui Toatsu Chemicals, Inc.
The Mitsui Trust & Banking Co., Ltd.
Newmont Mining Corporation
Nichimen America, Inc.
Nikko Hotels International
The Nikko Securities Co.
The Nippon Credit Bank, Ltd.
Nissan Motor Corporation in U.S.A.
Nissho Iwai American Corporation
Nomura Securities International, Inc.
The Norinchukin Bank
Noritake Co., Inc.
NYK Line (North America) Inc.
OCS America, Inc.
Odyssey Partners, L.P.
Party Rental Ltd.
Paul, Weiss, Rifkind, Wharton & Garrison
Petroleum Heat and Power Co., Inc.
Rabobank Nederland
Random House
Real Estate Forum, Inc.
Resibon Company, Inc.
The Royal Bank of Canada
Sandoz Corporation
Schlumberger Limited
Seibu Corporation of America
Sharp Electronics Corporation
Shimizu America Corporation
Shiseido Cosmetics (America) Ltd.
Sotheby's
Spears, Benzak, Salomon & Farrell, Inc.
Specialty Products Company
J.P. Stevens & Co., Inc. Foundation
Paul Stuart
Sugar Foods Corp.
Edward Sulzberger Foundation, Inc.
Sumitomo Corporation of America
Sumitomo Electric U.S.A., Inc.
The Sumimoto Trust & Banking Co., Ltd.
TAKEDA U.S.A., Inc.
Thomas & Betts Corporation
Tobishima Associates Ltd.
Tohmatsu Awoki & Co./Touche Ross International
The Tokai Bank, Ltd.
The Tokio Marine and Fire Insurance Company, Ltd.
The Toyo Trust & Banking Co., Ltd.
Toyomenka (America) Inc.
Adrienne Vittadini, Inc.
Weiskopf, Silver & Co.
Westdeutsche Landesbank Girozentrale
White & Case
Wilson, Elser, Moskowitz, Edelman & Dicker
The Robert I. Wishnick Foundation
Woolworth Corporation
Yamaha Communication Center, Inc.

For information please call
Mary Alice Sutherland, Director,
Consolidated Corporate Fund,
212-877-1800
Lincoln Center
for the Performing Arts
140 West 65th Street
New York, New York 10023

3 Blocks fr. Lincoln Center
Caffe Ristorante

IL DUOMO

Where You're Not Just Another Customer
ITALIAN HOME COOKING

LUNCH-Mon./Fri.
11:30-3pm

DINNER-7 DAYS
4:30-11:30pm
Sun. 3:30-11:30pm

Am. Ex.
Only

200 WEST END AVE. (cor. 69th St.)
(212) 787-4100

The jazziest snack in town.

Pretheater Le Snack—from
5–8 pm. Posttheater Le Plat du
Soir—from 8:00–11:30 pm.
All to the strains
of an elegant jazz trio.

BAR MONTPARNASSE

at Le Parker Meridien New York
118 W. 57th St., Motor Entrance W. 56th St.

MRS. J'S
SACRED COW

RESTAURANT & CAFE
CASUAL AMERICAN-CONTINENTAL

"After 43 years, we're
one of New York's
permanent trends!"

Dinner served 7 days *Mrs. J*

GREAT FOOD-GREAT ENTERTAINMENT
228 West 72nd St. — 873-4067
(Just West of B'way near Lincoln Center)

---

punsch

$28 Prix Fixe Dinner Served 5:30 - 6:30pm

11 West 60th Street
(Between Broadway & Columbus)
Res. 767 0606

珍湘園

Before or After
Lincoln Center...
think

EMPIRE SZECHUAN
COLUMBUS

Classic Chinese Cuisine
193 Columbus Ave. (68-69)
496-8778
Open Late Nite
Sun.-Tues. til 1 am; Wed.-Sat. til 2 am
5 minute walk from Lincoln Center

Opposite Lincoln Center

LE
1900
Brasserie

Restaurant/Bar
Pre-Theater Menu 5-7, $19.00
1900 Broadway (Bet. 63 & 64 St.)
721-1900 Open 7 Days

Taam Hunan

ONLY GLATT KOSHER Ⓤ
CHINESE RESTAURANT
IN LINCOLN CENTER AREA

212 W. 72nd STREET (OFF BROADWAY)
RESERVATIONS RECOMMENDED.

(212) 362-2101

Sawadee
THAI CUISINE

PRE-THEATER SPECIAL*
FULL DINNER
4 pm - 6:30 pm, $7.95

225 Columbus Ave
(Btw 70th & 71st)
(212) 787-3002

888 Eighth Ave
(corner 52nd St)
(212) 977-3002

OPEN 7 DAYS, FROM NOON-MIDNIGHT
***Mon.-Fri. except holidays.**

TO BUY OR NOT TO BUY

That is the question when building a classical music library. Critic Theodore W. Libbey, Jr.—at work on a guide to collecting CDs—shares his philosophy.

The world's most prolific record collector is a man named Armand Panigel. He lives in the south of France in a mansion built on the ruins of an ancient Provençal mill, not far from where Van Gogh lived and painted.

A few years ago I met Panigel and joined him for lunch. Toward dessert I noticed something remarkable about him. While carrying on a lively conversation with others at the table, he was fastidiously gathering, sizing, and sorting the bread crumbs that lay within his reach on the tablecloth, crushing the large ones to make smaller ones and arranging them in a pile next to his wine glass. This pile was the size of a reasonably old anthill.

With a silent shudder I realized I was sitting next to a compulsive collector. I mentally crossed myself, and brushed the crumbs away from my own wine glass.

The point of collecting records is not to have everything. To begin with, you'll go broke, unless you're rich enough to own an estate in Provence. On top of that, it takes the delight out of discovering things if all you are really doing is acquiring them. A collection of records is an organism that grows as you do. In assembling it you should not be afraid of the unknown, or of knowing too little, because in the end what's important is not how much you know about music, but what you feel because of it. Your collection should reflect your taste, your likes, your dislikes—if it contains everything, you have not really put yourself into it.

In bygone days, princes built chapels as acts of devotion. That is what a record collection should be—a chapel, not a cathedral, in which you celebrate your love of music rather than the ritual of possession. Like proper vestments, the records in your collection should fit you, and cover the right things. What are the right things? It depends on you, but I know that I would feel naked without Beethoven, Mozart, Haydn, and Schubert, without Verdi and Wagner, without Debussy.

Years ago, after watching me spend six months listening to nothing but Mozart, my father said, "You ought to catholicize your taste." It was the best advice I could have gotten. Today, my collection is untidy, unorthodox, and, like me, starting to show its age. But it has also become a comfortable sanctuary for an increasingly devout catholic. ■

YEARS
OF HARD WORK.
A MOMENT
OF GLORY.

Opening-night success doesn't begin on opening night. Every great performance is the result of years of hard work, years of dedication.

At American Airlines, we've seen how far that kind of dedication can go. It's the force that drives our on-time flights. Our efficient baggage handling. Our meticulous maintenance service. And the force that keeps us setting the industry's highest standards. Flight after flight, year after year.

It means pushing ourselves a little farther every day. But no one ever said a masterful performance would be easy. The best just make it look that way.

AmericanAirlines
Something special in the air.℠

For people
who like
to smoke...

BENSON & HEDGES
100's
BENSON & HEDGES
100's
MENTHOL

LIGHTS BOX

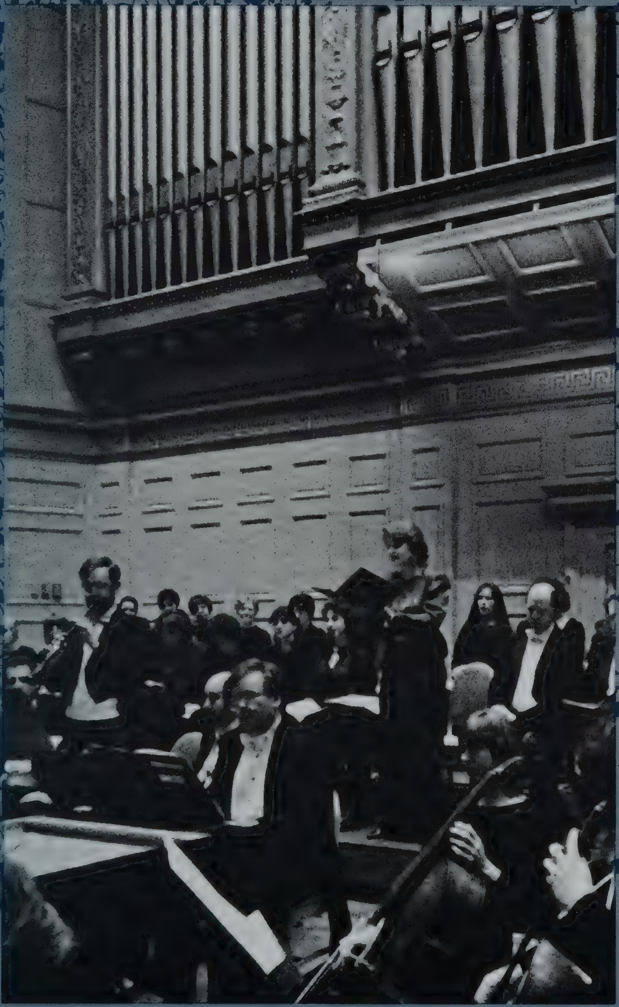
BENSON & HEDGES
because quality matters.

Lights Men. Box: 10 mg "tar," 0.8 mg nicotine – Reg. Box 11 mg "tar," 0.9 mg nicotine av. per cigarette, by FTC method.

SURGEON GENERAL'S WARNING: Quitting Smoking Now Greatly Reduces Serious Risks to Your Health.

© Philip Morris Inc. 1990

H&H



HANDEL & HAYDN SOCIETY

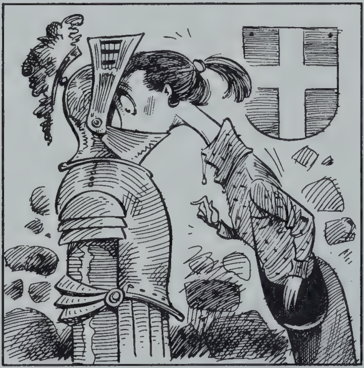
CHRISTOPHER HOGWOOD ARTISTIC DIRECTOR
1990-1991 CONCERT SERIES

All you do is pick, pick, pick.

Mike Lester

Opera and Theatre

London Pageantry



Ancient Castles

European Sightseeing

Perhaps the reason British Airways Holidays are the choice of so many travellers is that we offer so much choice. Take our London Plus™ programme, with hundreds of mix-and-match options (from hotels and entertainment to transportation) that let you see Europe on some very attractive terms: yours.

Or take British Airways Holidays Preferred Vacations,™ which provide a new perspective on the Old World—from London to Istanbul—with all the comfort and convenience you've come to expect from the world's favourite airline. Then call 1-800-AIRWAYS or your travel agent for our free brochures. After all, with choices like these, is there really any alternative to Great Britain, Ireland or Europe? No, no, no.

BRITISH AIRWAYS
The world's favourite airline.®

© 1990 British Airways

CHRISTOPHER HOGWOOD
Handel & Haydn Society

EDITIONS DE
L'OISEAU-LYRE
DIGITAL
HANDEL
Concerti Grossi Op. 3
HANDEL & HAYDN SOCIETY
Christopher HOGWOOD
FLORILEGIUM

CHRISTIAN STEINER/LONDON RECORDS

ON THEIR DEBUT RECORDING
(Handel Concerti Grossi Op. 3):

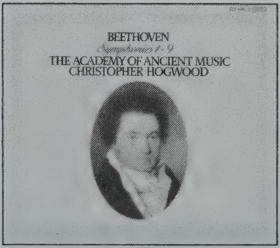
"…there's something special about Hogwood's reading." "…Hogwood binds everything together with buoyant pacing and carefully considered phrasing. Highly recommended." ***—The Patriot Leader***

"Performances are superb as one would expect and the recorded sound is excellent." ***—Reno Gazette-Journal***

"This first recording with the British harpsichordist and conductor is a joyous experience all around." ***—San Francisco Chronicle***

NEW!

L'OISEAU-LYRE
HAYDN Arias & Cantatas
Arleen Auger
Handel & Haydn Society
Christopher Hogwood
FLORILEGIUM


BEETHOVEN
Symphonies 1-9
THE ACADEMY OF ANCIENT MUSIC
CHRISTOPHER HOGWOOD

Christopher Hogwood completes his definitive Beethoven Symphony cycle.

Now available at a special price.

EDITIONS DE
L'OISEAU – LYRE

© 1990 London/PolyGram Records, Inc.

SERVICE ABOVE AND BEYOND.

AT THE BOSTON COMPANY, WE UNDERSTAND THE IMPORTANCE OF SERVICE. IN FACT, WE SERVE EVERY CLIENT AS IF THAT CLIENT WERE OUR ONLY CLIENT.

WE SALUTE YOUR ORGANIZATION, AND THE IMPORTANCE OF YOUR MISSION. THE CONCEPT OF SERVICE TO OTHERS IS WHAT ENNOBLES OUR LIVES.

THE BOSTON COMPANY AND ITS SUBSIDIARY, BOSTON SAFE DEPOSIT AND TRUST COMPANY WISHES YOU ALL THE BEST.

© 1990 The Boston Company, Inc.

A subsidiary of
Shearson Lehman
Brothers Inc.
An American
Express company

THE BOSTON COMPANY
Boston Safe Deposit and Trust Company

Christopher Hogwood, *Artistic Director*

ONE HUNDRED SEVENTY-SIXTH SEASON, 1990-91

GOVERNORS

Mitchell Adams, *Chairman*
Timothy C. Robinson, *Vice-Chairman*
J. Antony Lloyd, *President*

Leo L. Beranek, *Honorary Chairman*

Herbert J. Boothroyd
Secretary
James B. Farmer
Vice President

Joseph M. Flynn
Treasurer
R. Willis Leith, Jr.
Vice President

Bobbi Mrachek
Vice President
Jerome Preston, Jr.
Vice President

William F. Achtmeyer
Robert C. Allen
Richard B. Bailey
Lucille M. Batal
Matthew Budd
Edmund B. Cabot
Paul H. Carini
Philip A. Cooper
Bradford M. Endicott

Peter T. Gibson
Doris Bernays Held
Kensaku Hogen
James L. Joslin
Remsen M. Kinne III
William H. Kline
David H. Knight
Pat Collins Nelson
Andrew M. Olins

Winifred B. Parker
Charles E. Porter
David D. Ryus III
Ronald G. Sampson
Carl M. Sapers
Robert H. Scott
Margaret Theroux
Merrill Weingrod
Rya W. Zobel

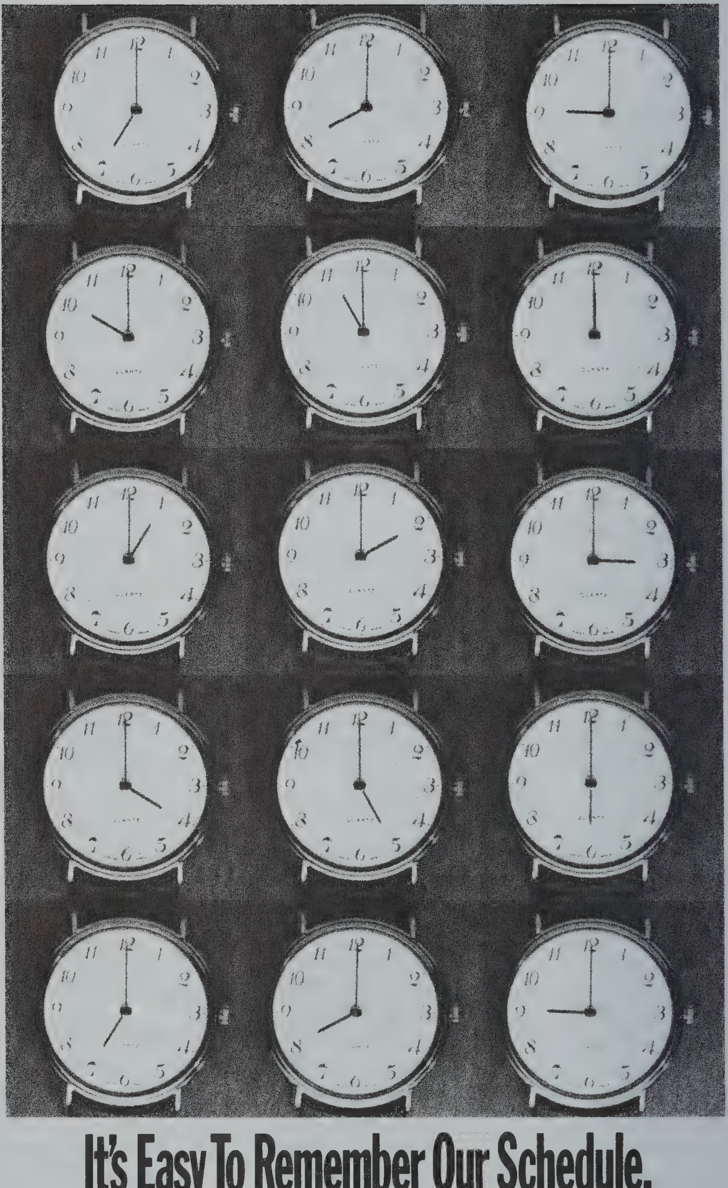
George E. Geyer, *Governor Emeritus*

OVERSEERS

Candace Achtmeyer
Anne Adamson
Nathaniel Adamson, Jr.
Rae D. Anderson
Althea M. Ballentine
Martha Bancroft
Henry B. Barg
Tony Barlow
Afarin Bellisario
Julian G. Bullitt
T. Edward Bynum
Walter H. Caskey
John F. Cogan, Jr.
John D. Constable
Bonnie L. Crane
Paul A. Cully
Richard W. Dwight
John Mark Enriquez
Nancy Webber de Enriquez
Barbara Farmer
Thomas H. Farquhar
Fred H. Frankel

Richard B. Gladstone
H. Gail Gordon
Eugene E. Grant
Steven Grossman
Marcy Haberkorn
Janet M. Halvorson
Suzanne L. Hamner
Anneliese M. Henderson
Mimi B. Hewlett
Roger M. Hewlett
Richard K. Howe
David L. Landay
Kenneth P. Latham, Jr.
John E. Lawrence, Jr.
Karen S. Levy
Patricia E. MacKinnon
Dorothy M. Mawn
Walter Howard Mayo III
Sharon F. Merrill
Amy Meyer
Grace H. Neises
Ralph L. Pope III

Dorothy E. Puhy
Judith Lewis Rameior
Nancy R. Rice
Alice E. Richmond
Michael Ronthal
G. Neal Ryland
Michael Fisher Sandler
John W. Sears
Jolane Solomon
Elizabeth B. Storer
Kemon P. Taschioglou
Dorothy A. Thompson
James J. Vanecko
Joan G. Violin
Donald R. Ware
Carol K. White
James B. White
Janet P. Whitla
Lieselotte H. Willoughby
Robert C. Yens
Gwill E. York
Howard W. Zoufaly



It's Easy To Remember Our Schedule.
The Big Hand Is Always On The Twelve.

If you have business in Boston, New York or Washington, fly The Trump Shuttle. We run like clockwork.

THE TRUMP SHUTTLE℠

Also 6:30 a.m. and 10:00 p.m. between New York and Boston.

© 1990 The Trump Shuttle, Inc.

H&H

CHRISTOPHER HOGWOOD, ARTISTIC DIRECTOR
ONE HUNDRED SEVENTY-SIXTH SEASON,
1990-91

Friday, November 30 at 7:30 p.m.
Saturday, December 1 at 7:30 p.m.
Sunday, December 2 at 3 p.m.
Tuesday, December 4 at 7:30 p.m.
Friday, December 7 at 7:30 p.m.
Symphony Hall

Christopher Hogwood
Conductor

GEORGE FRIDERIC HANDEL
(1685-1759)

Messiah, A Sacred Oratorio
(Mozart orchestration, K. 572)

Part The First

INTERMISSION

Part The Second

PAUSE

Part The Third

Heidi Grant, *Soprano I*
Catherine Robbin, *Soprano II*
David Gordon, *Tenor*
Cornelius Hauptmann, *Bass*

The audience is politely requested not to stand during the *Hallelujah* chorus.

This concert is being recorded for broadcast on WBUR 90.9 FM.

Handel & Haydn Society's 1990 performances of *Messiah* are sponsored by THE TRUMP SHUTTLE

HEIDI GRANT, SOPRANO

Winner of the 1988 Metropolitan Opera National Council Auditions, Heidi Grant was invited by James Levine into the Met's prestigious Young Artist Development Program where, through the 1990-91 season, she will appear as Barbarina in *The Marriage of Figaro* and Servilia in *Clemenza di Tito*. This season she will also appear as Susanna in *The Marriage of Figaro* with the Santa Fe Opera and in *Messiah* with the Houston Symphony. These performances mark Ms. Grant's Handel & Haydn Society debut.

CATHERINE ROBBIN, MEZZO-SOPRANO

Especially noted for her masterful interpretations of both Baroque and Romantic literature, Ms. Robbin has performed with many of today's leading conductors throughout her native Canada, and in New York, London, Lisbon, Stuttgart, Washington, and Chicago. She has recorded Handel's *Orlando* with the Academy of Ancient Music, Haydn's *Stabat Mater* with Trevor Pinnock, and will record Mozart's *Coronation Mass* with Christopher Hogwood. Ms. Robbin last appeared with H&H in 1988 in Handel's *La Resurrezione*.

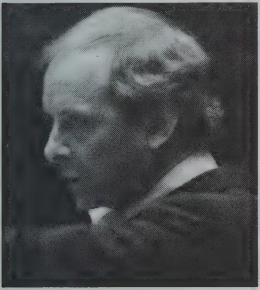
DAVID GORDON, TENOR

In the world of Baroque music, David Gordon is widely regarded as one of the most elegant, stylish and communicative tenors of our time. In music ranging from Monteverdi and Bach to Schönberg and Stravinsky, he is a popular guest artist with major orchestras including Philadelphia, Boston, Berlin, Cleveland, Los Angeles, San Francisco, Saint Paul, and many other symphonies and major festivals worldwide. In 1989 Mr. Gordon appeared with H&H in Bach's *Magnificat*.

CORNELIUS HAUPTMANN, BASS

Born in Stuttgart, Cornelius Hauptmann studied at the Musikhochschüle and graduated in 1982. Between 1982 and 1986, he was a principle bass at the Opera Houses of both Heidelberg and Stuttgart. Mr. Hauptmann has made numerous recordings, including Bach's St. John and Matthew Passions and Mozart's C Minor Mass with John Eliot Gardiner, and Mozart's Requiem with Leonard Bernstein. This marks Mr. Hauptmann's H&H debut.

CHRISTOPHER HOGWOOD, H&H ARTISTIC DIRECTOR



Christopher Hogwood is one of the world's most popular conductors and a leader of the "Historically Informed Performance" movement.

In his early career, Mr. Hogwood co-founded the Early Music Consort with David Munrow and maintained a ten year association with Neville Marriner's Academy of St. Martin-in-the-Fields serving as both performer and researcher. In 1973 he founded the Academy of Ancient Music, the first British orchestra formed to play exclusively Baroque and Classical music on instruments appropriate to the period. The Academy of Ancient Music is now internationally acclaimed with a busy schedule of performances around the world and a host of best-selling recordings to its credit.

Since he joined H&H, the Society has reclaimed its position as one of the most prominent musical ensembles in the nation by assembling a pre-eminent period instrument orchestra, maintaining the performing status of its exceptional chorus, and by reaching new audiences through tours and recordings.

In addition to his responsibilities with H&H and the Academy of Ancient Music, Mr. Hogwood is also Director of Music for the acclaimed St. Paul Chamber Orchestra and a busy guest conductor. In recent years he has directed some of the world's finest symphony orchestras including the Boston Symphony, Berlin Philharmonic, Chicago Symphony, Los Angeles Philharmonic and Cleveland Orchestra.

In 1989 Christopher Hogwood was created Commander of the British Empire by Queen Elizabeth II for his services to the arts.

Tucker Anthony
SERVING INVESTORS SINCE 1892

Excellence is not an act, it is a habit.

ONE BEACON STREET ● BOSTON, MASSACHUSETTS, 02108 ● (617) 725-2000

PROGRAM NOTES

Handel's *Messiah* (arr. Mozart)
George Frideric Handel (1685-1759)
Wolfgang Amadeus Mozart (1756-1791)

The art of arranging another composer's music—particularly in this era of "authenticity"— is undervalued. Of course, often enough, an arrangement or orchestration exists because the original composer has no experience with the orchestra and must turn over that portion of the work to a specialist. Sometimes, too, an arrangement has been made for the private study of a composer who wishes to learn something of the quality of another master. When the arranger happens to be a genius himself — as is the case, say, of J. S. Bach — the arrangements, like Bach's transcriptions of Vivaldi, become "original" works in their own right. Some arrangements are made to reduce a large work to smaller, more practical size for study or performance (such as Salomon's transcriptions of some of Haydn's *London* symphonies for chamber ensemble). In the last two hundred years it has been more common, perhaps, for a smaller work to be "colorized" (like a black and white film) by conversion to orchestral guise. Ravel's treatment of Mussorgsky is one of the most famous; Sir Thomas Beecham's treatment of *Messiah* is one of the most infamous, though not at all inconsistent with that conductor's love of color and sonority.

Everyone who learns much about Mozart knows that he arranged works of Handel for performances in Vienna, and that these were accomplished on commission from Baron van Swieten, a Dutch-born musical patron, amateur composer, and one-time diplomat in England, where he had fallen in love with Handel's music. There has been surprisingly little investigation of Mozart's work as an arranger, whereas extensive studies exist for Bach's activity in this field. Yet, a musical mind such as Mozart had simply could not come to grips with a work of genius like *Messiah* without finding his imagination engaged. His interest in older music can be gauged from the fact that Mozart was involved with van Swieten's activities almost from the moment of his arrival in Vienna in 1781. It seems likely, then, that his contribution to the performances of *Acis and Galatea* (November 1788), *Messiah* (March 1789), *Alexander's Feast* and the *Ode for St. Cecilia's Day* (both July 1790) must have been, to some degree at least, a labor of love.

When Mozart undertook his arrangement of *Messiah*, van Swieten had prepared for him a manuscript copy of the score made, clearly, on the basis of Walsh's first edition. The copyist wrote out the string parts and the vocal lines from the copytext, but left space for Mozart to add wind parts. This was, of course, long before the era of scholarly critical editions, and Walsh's score contained a number of errors which the copyist carefully repeated. As a result, as Mozart set to work, he had to find musical solutions for a few readings in the score that must have struck him as perverse, but find them he did. Those who know *Messiah* well in modern scholarly performances will be surprised at some of these moments, reflecting a very different performance tradition. Mozart's version thus allows us to hear how Handel would have sounded in late 18th-century Germany in a way that would be far more difficult to reconstruct without his manuscript.

Handel's *Messiah* is at once his most familiar and least typical composition. Unlike the great majority of his oratorios, *Messiah* has no dramatic characters enacting a Biblical story like some kind of opera without costumes; rather it is contemplative throughout. (It was perfectly natural for the oratorios to be "operatic" in character; they were composed for opera singers and performed during Lent and other periods when the theaters were closed, thus providing a suitably elevated form of entertainment for audiences deprived of the sinful delights of the stage.)

The text is entirely drawn from the

Bible, though the credited librettist, Charles Jennens, probably assembled it from the Anglican Prayer Book rather than the Bible itself, since most of the passages found in Part I were already conveniently assembled in the Anglican Christmas service, those of Part II in services for Holy Week, Easter, Ascension, and Whitsunday, and those of Part III from the Burial Service.

Handel told Jennens that he expected to take a year to set the text to music, but he actually completed the entire score in just twenty-three days of feverish composition, from August 22 to September 14, 1741. It was an immediate success in Dublin. Handel himself always regarded it as a work unique in his output. Though we know virtually nothing about his religious views, he seems to have felt, on this occasion, divinely inspired in more than the metaphorical sense that artists occasionally speak of. For the rest of his life, he allowed *Messiah* performances only in aid of charity, usually for his favorite institution, the Foundling Hospital.

Even so, the first performances in London had to be given without advertising the title of the work (it was listed only as "a New Sacred Oratorio") for fear of offending the Puritan suspicion of anything connected with the theater. Hard as it may be to believe today, Handel was roundly attacked by clergymen for daring to perform such a work in a playhouse. A correspondent to the *Universal Spectator* wrote, four days before the London premiere:

> An *Oratorio* either is an *Act* of *Religion*, or it is not; if it is, I ask if the *Playhouse* is a fit *Temple* to perform it in, or a Company of *Players* fit *Ministers* of *God's Word*....

By 1750, when Handel began offering annual performances as a benefit for the Foundling Hospital, the work began to catch on in the capital, quickly becoming the most famous piece of music ever written in England. It took longer to catch on on the Continent, where there was nothing corresponding to the English choral tradition, but certainly the van Swieten production with Mozart's orchestration played an important role in carrying *Messiah* to central Europe.

After hearing the work in London, the librettist Jennens, a pompous and arrogant man, complained at the haste with which Handel had composed. "I shall put no more Sacred Works into his hands, to be thus abus'd...." He tried to get Handel to retouch "the weak parts to make it fit for a publick performance ... but he is so lazy and obstinate, that I much doubt the Effect." It is hard to imagine what serious reservations he could have had. *Messiah* is consistently of a remarkably high level of musical inspiration. Divided into a symbolic three sections, *Messiah* tells no story in explicit dramatic terms, but rather provides a series of meditations on the prophecy and realization of God's plan for the redemption of mankind through the coming of the *Messiah*; the accomplishment of that redemption through the sacrifice of Jesus; and an extended hymn of thanks for the final overthrow of death.

Handel arranged his text in what might be construed as a series of "scenes" consisting of a recitative followed by an aria and then a chorus. In this framework, the recitative explained some aspect of the situation, to which the aria provided an individual lyrical response and the chorus then supplied the communal response of Christendom. The recitatives and arias overflow with evocative musical imagery to mirror the text, while the choruses provide the center of gravity and include some of the greatest examples of the choral art of the Baroque, and, indeed, of all time. In whatever version, *Messiah* will remain at the heart of the choral repertory as long as we continue to sing. — *Steven Ledbetter*

Steven Ledbetter is musicologist and program annotator for the Boston Symphony Orchestra.

Handel's *Messiah*

Mozart Orchestration (K. 572)

Original English text taken from the Scriptures by Charles Jennens

PARTE PRIMA

Overtura

Recitativo accompagnato (Tenore)
Tröstet Zion! Tröstet Zion, spricht eu'r Gott. Geht, ihr Friedensboten, nach Jerusalem, und prediget ihr, daß ihre Ritterschaft ein Ende hat, daß ihre Missetat vergeben ist! Vernehmt die Stimme des Predigers in der Wüste: bereitet dem Herrn den Weg, und bahnet die Pfade der Wüsten unserm Gott!

Aria (Tenore)
Alle Tale macht hoch und erhaben und senkt die Berge und Hügel vor ihm, macht eb'ne Bahn und, was rauh ist, macht gleich!

Coro
Denn die Herrlichkeit Gottes des Herrn wird offenbaret. Alle Völker werden es sehen, denn es ist Gott, der es verheißen hat.

Recitativo accompagnato (Basso)
So spricht der Herr, Gott Zebaoth: noch eine kleine Zeit und ich bewege den Himmel und die Erde, das Meer und das Trock'ne, alle Völker beweg' ich, spricht Gott, wenn nun der Trost aller Heiden erscheint. Der Herr, den ihr suchet, kommt plötzlich zu seinem Tempel und der Engel des Bundes, des ihr begehret. Sieh! Er kommt, spricht Gott der Herr.

Aria (Basso)
Doch wer mag ertragen den Tag seiner Ankunft und wer mag besteh'n, wenn er sich zeiget? Denn er ist gleich des Goldschmieds Feuer.

Coro
Und er wird reinigen die Kinder Levi, damit sie bringen, Herrlicher Dir, ein Opfer der Gerechtigkeit.

PART THE FIRST

Sinfony

Recitative, accompanied (Tenor)
Comfort ye, comfort ye, my people, saith your God; speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her iniquity is pardoned. The voice of Him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God.

Aria (Tenor)
Ev'ry valley shall be exalted, and ev'ry mountain and hill made low, the crook'd straight and the rough places plain.

Chorus
And the glory of the Lord shall be revealed, and all flesh shall see it together; For the mouth of the Lord hath spoken it.

Recitative, accompanied (Bass)
Thus saith the Lord of Hosts: Yet once a little while, and I will shake the heav'ns and the earth, the sea, and the dry land, and I will shake all nations; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to his temple; even the messenger of the covenant whom ye delight in, behold He shall come, saith the Lord of Hosts.

Aria (Bass)
But who may abide the day of His coming? And who shall stand when He appeareth? For He is like a refiner's fire.

Chorus
And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

Recitativo (Soprano II)
Denn sieh! Eine Jungfrau wird schwanger, gebiert einen Sohn und nennet ihn Immanuel: Gott mit uns!

Aria e Coro (Soprano II)
O du, die Wonne verkündet in Zion, steig' empor zu der Höhe der Berge; o du, die Wonne verkündet in Jerusalem, heb' auf die Stimme mit Macht, dein Gesang schalle getrost, verkünde den Städten Juda: er kommt, eu'r Gott! Mach' dich auf, strahle freudig einher, denn dein Licht kommt, und die Herrlichkeit des Herrn geht auf über dir.

Recitativo accompagnato (Basso)
Blick auf! Nacht bedekket das Erdreich, dunkle Nacht die Völker; doch über dir gehet auf der Herr, und seine Herrlichkeit erscheinet über dir; und die Heiden wandeln in deinem Licht und die Könige im Glanze deines Aufgangs.

Aria (Basso)
Das Volk, das im Dunkeln wandelt, es sieht ein großes Licht. Und die da wohnen im Schatten des Todes, es scheinet helle über sie.

Coro
Uns ist zum Heil ein Kind geboren, uns zum Heil ein Sohn gegeben, dessen Herrschaft ist auf seiner Schulter, und sein Nam' wird genennet: Wunderbar, Herrlichkeit und Rat und Kraft und Held und ewig Vater und Friedefürst.

Pifa

Recitativo (Soprano II)
Es waren Hirten beisammen auf dem Felde, die hüteten ihre Herde des Nachts.

Recitative (Soprano II)
Behold, a virgin shall conceive, and bear a son, and shall call His name Emmanuel, "God With Us".

Aria and Chorus (Soprano II)
O Thou that tellest good tidings to Zion, get Thee up into the high mountain; O Thou that tellest good tidings to Jerusalem, lift up Thy voice with strength: lift it up, be not afraid; say unto the cities of Judah: Behold your God! Arise, shine, for Thy light is come, and the glory of the Lord is risen upon Thee.

Recitative, accompanied (Bass)
For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon Thee, and His glory shall be seen upon Thee. And the Gentiles shall come to Thy light, and kings to the brightness of Thy rising.

Aria (Bass)
The people that walked in darkness have seen a great light, and they that dwell in the land of the shadow of death, upon them hath the light shined.

Chorus
For unto us a child is born, unto us a son is given, and the government shall be upon His shoulder, and His name shall be called: Wonderful Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace!

Pifa

Recitative (Soprano II)
There were shepherds abiding in the field, keeping watch over their flock by night.

(Please turn page quietly.)

Recitativo accompagnato (Soprano II)
Und sieh! Der Engel des Herrn trat zu ihnen, und die Klarheit des Herrn umleuchtete sie, und sie erschraken sehr.

Recitativo (Soprano II)
Und der Engel sprach zu ihnen: fürchtet euch nicht! Ich bring' euch große Freude, Wonn' und Heil für alle Völker, denn euch ist heut' in Davids Stadt der Heiland geboren, der Heiland, der Gesalbte, der Herr.

Recitativo accompagnato (Soprano II)
Und alsobald war da bei dem Engel die Menge der himmlischen Heere, die lobten Gott und sprachen:

Coro
Ehre sei Gott in der Höhe! und Fried' auf Erden! und allen Menschen Heil!

Aria (Tenore)
Erwach', zu Liedern der Wonne, frohlokke, du Tochter Zion und jauchze, du Tochter Jerusalem, blick' auf, dein König kommt zu dir! Er ist ein Gerechter und ein Helfer und bringet Heil allen Völkern.

Recitativo (Soprano I)
Dann tut das Auge des Blinden sich auf, und das Ohr des Tauben wird hören, dann hüpfet der Lahme wie ein Hirsch, und die Zunge der Stummen singt Lob.

Aria (Soprano I)
Er weidet seine Herde, ein guter Hirt, und sammelt seine Lämmer in seinen Arm. Er nimmt sie mit Erbarmen in seinen Schoß und leitet sanft die gebären soll. Kommt her zu ihm, die ihr mühselig seid, kommt her zu ihm, mit Traurigkeit Beladene, und er verleiht euch Ruh'! Nehmt sein Joch auf euch und lernet von ihm, denn er ist sanft und demutsvoll, dann findet ihr Ruh' für euer Herz!

Coro
Sein Joch ist sanft, und leicht ist seine Last.

Recitative, accompanied (Soprano II)
And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

Recitative (Soprano II)
And the angel said unto them, fear not, for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Saviour, which is Christ the Lord.

Recitative, accompanied (Soprano II)
And suddenly there was with the angel a multitude of the heav'nly host, praising God, and saying:

Chorus
Glory to God in the highest, and peace on earth, good will toward men.

Aria (Tenor)
Rejoice greatly, O daughter of Zion, shout, O daughter of Jerusalem, behold Thy King cometh unto Thee. He is the righteous Saviour and He shall speak peace unto the heathen.

Recitative (Soprano I)
Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

Aria (Soprano I)
He shall feed His flock like a shepherd: and He shall gather the lambs with His arm and carry them in His bosom, and gently lead those that are with young. Come unto Him all ye that labor, are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls.

Chorus
His yoke is easy, and His burthen is light.

Parte Seconda

Coro
Kommt her und seht das Lamm! Es trägt die tötende Last, die Sünde der Welt.

Aria (Soprano II)
Er ward verschmähet und verachtet, von Menschen verschmäht, ein Mann der Schmerzen und umgeben mit Qual.

Er gab den Schlägen seinen Rükken und seine Wange der bitt'ren Feinde Wut, verbarg nicht die Stirn vor Schmach und Speichel.

Coro
Wahrlich! Er litt unsre Qual und trug unsre Schmerzen, ward verwundet für unsre Sünde, ward zerschlagen für unsre Missetat, damit wir Friede hätten.

Coro
Durch seine Wunden sind wir geheilet.

Coro
Wie Schafe geh'n, floh'n wir zerstreut, denn wir wallten jeder seinen eig'nen Weg; und der Herr hat nur auf ihn unsre Schulden hingewälzt.

Recitativo accompagnato (Soprano I)
Und alle, die ihn seh'n, verspotten ihn, sie sperren auf die Lippen und schütteln das Haupt, sagend:

Coro
Er trauete Gott, daß der ihn befreite. Laßt Gott befreien ihn, wenn er ihm wohlgefällt!

Recitativo accompagnato (Soprano II)
Die Schmach bricht ihm sein Herz; er ist voll von Traurigkeit. Er sah umher, ob's jemand jammerte; aber da war keiner, der da Trost dem Dulder gab.

Aria (Soprano II)
Schau hin und sieh! Wer kennet solche Qualen, schwer wie seine Qualen?

Part the Second

Chorus
Behold the Lamb of God, that taketh away the sin of the world.

Aria (Soprano II)
He was despised and rejected of men, a man of sorrows, and acquainted with grief.

He gave His back to the smiters, and His cheeks to them that plucked off the hair; He hid not His face from shame and spitting.

Chorus
Surely He hath borne our griefs and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities, the chastisement of our peace was upon Him.

Chorus
And with His stripes we are healed.

Chorus
All we like sheep, have gone astray, we have turned ev'ry one to his own way; and the Lord hath laid on Him the iniquity of us all.

Recitative, accompanied (Soprano I)
All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying:

Chorus
He trusted in God that He should deliver Him: let Him deliver Him, if He delight in Him.

Recitative, accompanied (Soprano II)
Thy rebuke hath broken His heart, He is full of heaviness: He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him.

Aria (Soprano II)
Behold, and see if there be any sorrow like unto His sorrow.

(Please turn page quietly.)

Recitativo accompagnato (Soprano I) Er ist dahin aus dem Lande der Lebenden, und um die Sünde seines Volkes ward er geplaget.	**Recitative, accompanied (Soprano I)** He was cut off out of the land of the living, for the transgression of thy people was He stricken.
Aria (Soprano I) Doch du ließest ihn im Grabe nicht; du ließest nicht zu, daß dein Heiliger Verwesung sah.	**Aria (Soprano I)** But Thou didst not leave His soul in hell, nor didst Thou suffer Thy Holy One to see corruption.
Coro Machet das Tor weit dem Herrn und machet vor ihm die ew'gen Pforten hoch, denn der König der Ehren ziehet ein! Wer ist der König der Ehren? Der Herr stark und mächtig im Streite. Machet das Tor weit dem Herrn und machet vor ihm die ew'gen Pforten hoch, denn der König der Ehren ziehet ein! Wer ist der König der Ehren? Gott Zebaoth, er ist der König der Ehren.	**Chorus** Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of glory shall come in! Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of glory shall come in! Who is this King of glory? The Lord of hosts: He is the King of glory.
Recitativo (Soprano II) Zu welchen von den Engeln hat er je gesagt: du bist mein Sohn, von Ewigkeit her bist du es!	**Recitative (Soprano II)** Unto which of the angels said He at any time: Thou art my Son, this day have I begotten Thee?
Coro Der Herr gab das Wort. Groß war die Menge der Boten Gottes.	**Chorus** The Lord gave the word, great was the company of the preachers.
Aria (Soprano I) Wie lieblich ist der Boten Schritt, sie kündigen Frieden uns an; sie bringen freudige Botschaft vom Heil, das ewig ist.	**Aria (Soprano I)** How beautiful are the feet of them that preach us the gospel of peace, and bring glad tidings of good things.
Coro Ihr Schall ging aus in jedes Land und ihr Wort bis an das Ende der Welt.	**Chorus** Their sound is gone out into all lands, and their words unto the ends of the world.
Aria (Basso) Warum entbrennen die Heiden und toben im Zorne, und warum halten die Völker stolzen Rat? Die Hölle steht auf zur Empörung wider den Herrn und wider seinen Gesalbten.	**Aria (Bass)** Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together, against the Lord and His Anointed.
Coro Brecht entzwei die Ketten alle, und schüttelt ab dies Joch von euch!	**Chorus** Let us break their bonds asunder, and cast away their yokes from us.

Recitativo (Tenore) Der da wohnet im Himmel, er lachet ihrer Wut, der Herr, er spottet ihrer.	**Recitative (Tenor)** He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision.
Aria (Tenore) Du zerschlägst sie mit dem Eisenszepter, und du schlägst sie zu Scherben gleich des Töpfers Gefäßen.	**Aria (Tenor)** Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel.
Coro Halleluja! Denn Gott der Herr regieret allmächtig! Der Herr wird König sein; das Reich der Welt ist nun des Herrn und seines Christus. Und er regiert von nun an und ewig, Herr der Herrn, der Götter Gott. Halleluja!	**Chorus** Hallelujah, for the Lord God Omnipotent reigneth. The Kingdom of this world is become the Kingdom of our Lord and of His Christ; and He shall reign forever and ever. King of Kings, and Lord of Lords. Hallelujah.

The audience is politely requested not to stand during the *Hallelujah* chorus.

Why Not Stand?

Christopher Hogwood

Part Two of *Messiah* is a masterpiece of construction, not least the gathering momentum and constant sense of surprise during the last fifteen minutes. From the bass outburst of "Why do the nations so furiously rage together?" through to the final declaration that God will break his enemies "like a potter's vessel: Hallelujah," the sequence of mood and tempi is wonderfully sustained.

Nothing is more telling of Handel's dramatic mastery than the opening bars of the *Hallelujah* Chorus. It begins without demonstration — no trumpets, drums, or even voices; simply the sound of the string orchestra. When the chorus does enter, with demonstrations of how diversely the word "Hallelujah" can be accented, the trumpets and drums are still unheard. Handel is incorporating in this finale all the intimations of the gradual spread of gospel jubilation — from initial subdued wordlessness to full triumph.

Since there is no indication at the start of the chorus that anything unusual is about to happen, the ritual of hundreds of listeners suddenly gathering and rising to their feet manages to obliterate those first important orchestral bars, and there must be many first time listeners who never manage to hear the opening of the chorus and must consequently still be wondering what it is all about!

With the help of the H&H audiences, we can return Handel's masterpiece to being a living, surprising and "new-minted" experience. It simply means restraining your enthusiasm for a few moments more, letting Handel have his way, and then springing up *after* the final chord.

Parte terza

Aria (Soprano I)
Ich weiß, daß mein Erlöser lebet, und daß er mich einst erweckt am letzten Tag. Wenn Verwesung mir gleich drohet, wird dies mein Auge Gott doch seh'n. Ich weiß, daß mein Erlöser lebet: denn Christ ist erstanden von dem Tod, ein Erstling derer, die schlafen.

Coro
Wie durch Einen der Tod, so kam durch Einen die Auferstehung von dem Tod. Denn wie durch Adam alle sterben, also wird, wer starb, durch Christum auferweckt.

Recitativo accompagnato (Basso)
Merkt auf! Ich künd' ein Geheimnis an: wir sterben nicht alle, doch werden wir alle verwandelt, und das plötzlich, wenn die letzte Posaune vom Thron erschallt.

Aria (Basso)
Sie schallt, die Posaun' und die Toten ersteh'n unverweslich; dann wandelt uns Gott.

Recitativo (Soprano II)
Dann wird erfüllt das Wort des Allmächt'gen: der Tod ist in den Sieg verschlungen.

Duetto (Soprano II & Tenore)
O Tod, wo ist dein Pfeil, o Grab, wo ist dein stolzer Sieg? Der Pfeil des Tod's ist Sünde, und die Kraft der Sünd' ist das Gesetz.

Coro
Doch Dank,doch Dank Dir sei Dir Gott; denn Du gabst uns erhab'nen Sieg durch unsern Herrn Jesu Christ.

Recitativo accompagnato (Soprano I)
Wenn Gott ist für uns, wer kann wider uns sein? Und wer klagt Jenen an, den Gott selbst, den Gott hat erwählt? Es ist Gott, der uns gerecht macht, wer ist's, der uns verdammet? Christus ist's, der starb; ja vielmehr, der wieder erstand, der sitzet zur Rechten Gottes, und der ist ein Mittler für uns.

Part the Third

Aria (Soprano I)
I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth, And tho' worms destroy this body, yet in my flesh shall I see God. I know that my Redeemer liveth, for now is Christ risen from the dead, the first fruits of them that sleep.

Chorus
Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

Recitative, accompanied (Bass)
Behold, I tell you a mystery: we shall not all sleep, but we shall all be chang'd in a moment, in the twinkling of an eye, at the last trumpet.

Aria (Bass)
The trumpet shall sound, and the dead shall be rais'd incorruptible, and we shall be chang'd.

Recitative (Soprano II)
Then shall be brought to pass the saying that is written, Death is swallow'd up in victory.

Duet (Soprano II & Tenor)
O Death, where is Thy sting? O Grave, where is Thy victory? The sting of death is sin, and the strength of sin is the law.

Chorus
But thanks be to God, who giveth us the victory, through our Lord Jesus Christ.

Recitative, accompanied (Soprano I)
If God be for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth, who is He that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us.

Coro
Würdig ist das Lamm, das da starb und hat versöhnet uns mit Gott durch sein Blut, zu nehmen Stärke und Reichtum und Hoheit und Macht und Ehre und Weisheit und Segen. Alle Gewalt und Preis und Macht und Ruhm und Lob sei ihm, der auf dem Stuhle thronet und dem Lamme von nun an und ewig.

Coro ultimo
Amen.

Chorus
Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing and honor, glory and power be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever.

Final chorus
Amen.

MORE CHORAL CONCERTS BY THE HANDEL & HAYDN SOCIETY

SYMPHONY HALL

Haydn — The Seasons

A chance to hear one of Haydn's most monumental choral works under the direction of guest conductor Craig Smith. Tickets go on sale January 27, 1991.

Friday, February 15 at 8 p.m.
Sunday, February 17 at 3 p.m.

Soloists for these performances are Dominique Labelle, soprano; Stanford Olsen, tenor; and David Evitts, baritone.

CHAMBER/NORTH SHORE SERIES

Johann Sebastian Bach
Motet: "Lebet den Herrn"
François Couperin
Magnificat
Sept versets
Cantatas:
"Salvum me fac Deus"
"Ad te levavi"

Friday, February 1 at 8 p.m. at Boston's Old South Church, 645 Boylston Street
Saturday, February 2 at 8 p.m. in East India Marine Hall of Salem's Peabody Museum
H&H Chorusmaster John Finney conducts the H&H chorus and period instrument ensemble.

Ticket information:
Symphony Hall concerts — $35, $29.99, $25 and $15
Chamber Series & North Shore Series — $15 (general admission)
Non-subscribers can call Ticketron at 720-3434 or visit the H&H Box Office at
Handel & Haydn Society, 295 Huntington Avenue, Boston, MA 02115
Subscribers may call H&H at (617) 266 -3605.

H&H ADMINISTRATION

Mary A. Hall, *General Manager*
Christopher W. Ruigomez, *Assistant General Manager*

Dennis Alves, *Personnel/Production Manager*
Robin L. Baker, *Administrative Coordinator*
Mary Ann Botelho, *Public Relations Manager*
James David Christie, *Artistic Consultant*
Christine R. Doughty, *Financial Assistant*
John Finney, *Chorusmaster*
Suzanne Fortier, *Director of Marketing*
Elisabeth B. Galley, *Director of Development*
Pat Latham, *Box Office Assistant*
Deborah MacKinnon, *Box Office Manager*
Ellen Noonan, *Assistant Director of Development*
Stacey Street, *Development Assistant*

Nobody Brews The News Like Morning Edition.

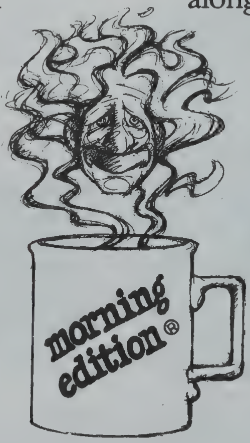
If the daily roll call of disasters is getting a little stale, take a fresh approach to the news with Morning Edition from National Public Radio.

Morning Edition is a stimulating blend of the day's most important stories, along with news analysis, sports, business, and features on science and the arts.

So get up on the Morning Edition side of the bed. Before long, you won't want to start your day any other way.

Drink It In...
This Is Radio News The Way It's Meant To Be Brewed.

Monday-Friday, 6-9 a.m.
On 90.9 WBUR
Boston's NPR News Station



Orchestra

Violin I
Daniel Stepner, *concertmaster*
Clayton Hoener
Daniel Banner
Julie Leven
Kinloch Earle
Judith Eissenberg
Anne Black
Jane Starkman

Violin II
Linda Quan, *principal*
James Johnston
Judith Shapiro
Katharyn Shaw
Gerald Itzkoff
Danielle Maddon

Viola
David Miller, *principal*
Laura Jeppesen
Emily Bruell
Barbara Wright

Cello
Karen Kaderavek, *principal*
Alice Robbins
Jan Pfeiffer

Bass
Michael Willens, *principal*
Thomas Coleman
Anne Trout

Flute
Christopher Krueger, *principal*
Douglas Worthen

Oboe
Stephen Hammer, *principal*
Marc Schachman

Clarinet
Eric Hoeprich, *principal*
Diane Heffner

Bassoon
Andrew Schwartz, *principal*
Judith Bedford

Horn
Richard Menaul, *principal*
R.J. Kelley

Trumpet
Bruce Hall, *principal*
Dennis Alves

Trombones
Robert Couture, alto
Donald Davis, tenor
Donald Sanders, bass

Timpani
John Grimes

Fortepiano
James David Christie

Music Librarian
Jesse Levine

Chorus

Soprano
Gail Abbey
Roberta Anderson
Jeanine Bowman
Dale Edwards
Carol Haber
Rachel Hersey
Sylvia Irving
Sharon Kelley
Sandra LaBarge-Neumann
Pamela Murray
Hazel O'Donnell
Margaret O'Keefe

Alto
Luz Bermejo
Susan Byers
Pamela Dellal
Jeanne McCrorie
Susan Trout
Mary Ann Valaitis
Ethelwyn Worden

Tenor
Michael Connare
Martin Kelly
Phillip Kidd
Paul Kirby
Christopher Marrion
James Ruff
Mark Sprinkle

Bass
Jonathan Barnhart
Peter Gibson
Herman Hildebrand
John Holyoke
Taras Leschishin
Mark McSweeney
Richard Morrison
Emery Stephens

From the author of *Philadelphia, Here I Come, Lovers,*
and *Translations*

Aristocrats

by Brian Friel

Winner of London's Best Play Award, by Ireland's leading playwright and the author of the play **Translations**, one of the earliest production triumphs at the Huntington.

Aristocrats is an eloquent, comic and elegiac portrayal of a family in transition.

Meet the O'Donnells, the last of a dynasty of Irish "aristocrats," as they gather together on the eve of their youngest daughter's wedding.

Friel captures the beauty and lyricism of the Irish tradition in this moving tale of human frailty and spiritual fortitude.

December 28 - January 27
Special New Year's Eve Performance
Call (617) 266-0800

HUNTINGTON THEATRE COMPANY

CONTRIBUTORS

Handel & Haydn Society gratefully acknowledges the generous support of the following corporations, foundations, agencies, and individuals. Such continuing annual fund support is crucial to H&H's artistic growth and financial stability. If you wish to make a contribution to the Handel & Haydn Society please call the Development Office at (617) 266-3606.

CORPORATE CONTRIBUTORS

Diamond Benefactors ($10,000 and up)
AT&T Foundation
The Boston Company
The Trump Shuttle

Golden Benefactors ($5000 to $9999)
Bank of Boston
Dynatech Corporation
Four Seasons Hotel
Little, Brown & Company
New England Telephone
State Street Bank & Trust Company
1 anonymous

Major Benefactors ($2500 to $4999)
British Airways
Coopers & Lybrand
Ernst & Young
General Cinema Corporation
Hale & Dorr
KPMG Peat Marwick
Lechmere, Inc.
Liberty Mutual Insurance Company
Polaroid Foundation
Price Waterhouse
Putnam Companies
Raytheon Company
The New England
Wellesley Hills Travel

Benefactors ($1000 to $2499)
The Catered Affair
Cordel Associates
Country Curtains
Crane & Co. Inc.
Cummings Properties
Ernst & Young, in honor of Joseph M. Flynn
The Gillette Company
Houghton Mifflin Company
Mobil Oil Corporation
Stride Rite Charitable Foundation
Trusthouse Forte Hotels
Winecellar of Silene

Guarantors ($500 to $999)
Addison-Wesley Publishing Co.
Boston Gas
Consulate General of Japan
IBM Corporation
Lotus Development Corporation
Thermo Electron
Woburn National Bank

Patrons ($100 to $499)
Atlantic Gelatin/ General Foods Corporation
Brevan Electronics, Inc.
Martini Insurance Agency
Massachusetts Envelope Company

FOUNDATIONS AND GRANTS

Diamond Benefactors ($10,000 and up)
Arthur F. Blanchard Trust
Andrew W. Mellon Foundation
E. Nakamichi Foundation
National Arts Stabilization Fund
National Endowment for the Arts

Golden Benefactors ($5000 to $9999)
Bessie Pappas Charitable Founcation
Cabot Family Charitable Trust
Clipper Ship Foundation
Massachusetts Cultural Council
Schrafft Charitable Trust
Seth Sprague Educational and Charitable Foundation
Abbot & Dorothy H. Stevens Foundation

Major Benefactors ($2500 to $4999)
Alice Willard Dorr Foundation
Samuel Endicott Fund
Edwin S. Webster Foundation

Benefactors ($1000 to $2499)
Boston Arts Lottery Council
Harvard Musical Association
Alice M. Hornsey Foundation
Lawrence Arts Lottery Council
Stearns Charitable Trust, in memory of Stuart P. Gassel
Woburn Arts Lottery Council

Guarantors ($500 to $999)
Eaton Foundation
Joe & Emily Lowe Foundation

Sponsors ($100 to $174)
Bruell Foundation
Covenant Foundation

INDIVIDUAL CONTRIBUTORS

Golden Benefactors ($5000 and up)
Mr & Mrs. William Achtmeyer
Mr. Mitchell Adams
Mr. Richard B. Bailey
Ms. Ann S. Barker
Mrs. Lucille M. Batal
Mr. & Mrs. Herbert J. Boothroyd
Dr. Matthew Budd
Mr. J. Linzee Coolidge
Mr. & Mrs. Bradford M. Endicott
Mr. Joseph M. Flynn
James & Lucie Hangstefer
James & Sarah Joslin
Mr. & Mrs. Remsen M. Kinne, III
Mr. & Mrs. David H. Knight
Mr. & Mrs. R. Willis Leith, Jr.
William & Bobbi Mrachek
Pat & Dave Nelson
Mr. & Mrs. Timothy C. Robinson
Mr. Carl M. Sapers
Robert H. Scott & Diane T. Spencer
Merrill Weingrod & Phoebe Salton

Major Benefactors ($2500 to $4999)
Dr. & Mrs. Leo L. Beranek
Dr. & Mrs. Edmund B. Cabot
Paul Carini
Mr. Philip A. Cooper
Mrs. Henry Halvorson
Ms. Doris Bernays Held
Mr. William Kline
Winifred & Leroy Parker
Mr. Charles E. Porter
Jerome Jr. & Dorothy M. Preston
Mrs. Judith Lewis Rameior
Mr. & Mrs. G. Neal Ryland
Mr. Ronald G. Sampson
Dr. Michael Fisher Sandler
Miss Elizabeth B. Storer
Mr. & Mrs. Keith G. Willoughby

Benefactors ($1000 to $2499)
Prof. & Mrs. Rae D. Anderson
Althea Ballentine
Mr. Tony Barlow
Afarin & Lee Bellisario
Dr. Lee C. Bradley, III
Dr. T. Edward Bynum
Dr. Walter H. Caskey
Mr. John F. Cogan, Jr.
Dr. John Constable
Ms. Bonnie L. Crane
Mr. Paul A. Cully
Andrew & Ruth Dean
Mr. & Mrs. Thomas C. Dignan, Jr.
Dr. Richard W. Dwight
J. Mark Enriquez & Nancy Webber de Enriquez
Mr. & Mrs. Thomas H. Farquhar
Dr. & Mrs. Fred Frankel
Mr. Randolph J. Fuller
Mr. Peter T. Gibson
H. Gail Gordon
Ms. Mary A. Hall
Mr. John Hall, II
Mr. William J. Hall, Jr.
Easley & Suzanne Hamner
Mr. & Mrs. J. Thomas Henderson
Christopher Hogwood
Mr. & Mrs. Richard K. Howe
Dr. Anne C. Kolker, in honor of Bobbi Mrachek
Mr. & Mrs. David L. Landay
Mr. & Mrs. L. Edward Lashman, Jr.
Mr. & Mrs. Kenneth P. Latham
Mr. & Mrs. John E. Lawrence, Jr.
Mr. & Mrs. George D. Levy
Mr. & Mrs. George Lewald
Mr. J. Antony Lloyd & Marilyn Swartz Lloyd
Richard & Pat MacKinnon
Thomas & Dorothy Mawn
Mr. Walter Howard Mayo, III, Esq.
Sharon F. Merrill
Kenneth J. Moore
Grace H. Neises
Mr. & Mrs. Andrew M. Olins
Mr. Jerome Preston, Sr
(Benefactors con't)

Dorothy Puhy & Michael Freeman
Nancy & Peter Rice
Dr. & Mrs. Michael Ronthal
Mr. & Mrs. David D. Ryus, III
John & Elizabeth Serrage
Margaret Theroux
James & Jeanne Vanecko
Dr. & Mrs. George Violin
Mr. & Mrs. James B. White
Janet & Dean Whitla
Mr. & Mrs. Robert C. Yens
Mr. Howard W. Zoufaly
Hiller & Rya Zobel

Guarantors ($500 to $999)
Dr. & Mrs. Nathaniel Adamson, Jr.
Robert Bahnsen & Nancy Mazzarella
Ms. Martha Hatch Bancroft
Mr. Julian G. Bullitt
Robert & Barbara Cotta
Mr. Alan H. Cousin
Mr. Kenneth P. Day
Mr. Robert W. Diamond
Mr. & Mrs. Kevin L. Dolan
James & Barbara Farmer
Mr. & Mrs. Peter Farnam
Mr. & Mrs. Richard B. Gladstone
Mr. Eugene E. Grant
Mr. & Mrs. Ralph L. Gustin, Jr.
Ms. Marcy Haberkorn
Mr. & Mrs. Roger M. Hewlett
Mrs. Marshall M. Kincaid
Mr. Bruce McLean
Ms. Amy Meyer
Mr. & Mrs. Ralph Pope
Mr. & Mrs. William C. Reynolds
Ms. Alice Richmond
Mr. & Mrs. Harris N. Rosen
Paul & Deborah Russo
Edgar & Lusette Smith
Mr. & Mrs. Lawrence Thompson
Mr. & Mrs. Donald R. Ware
1 Anonymous

Patrons ($250 to $499)
Mr. & Mrs. Edward Agranat
Nancye Araneo & Raymond Delisle
Mr. & Mrs. Mark Audette
Mr. Robert M. Bancroft
Mr. Henry B. Barg
Dr. & Mrs. H.R. Bass
Roger & Susan Baust
Mr. & Mrs. David A. Bristol
John & Diane Britton
Mr. & Mrs. Stanley Buchin
Mr. Glenn S. Burke
Mr. David C. Carder, III
Ms. Margaret Cardozo
Rev. George A. Carrigg
Mr. & Mrs. Harry G. Chase
Mr. & Mrs. James T. Cook
Dr. & Mrs. Oliver Cope
Mr. Geoffrey Cousens
Mr. & Mrs. Edward Crowley
Joe & Debbie D'Eramo
Tom & Ellen Draper
Mrs. J. Harold Fisher
Mr. & Mrs. Peter Fortune
John Tyler Fosdick, III
Thayer & Anne Fremont-Smith
David & Elisabeth Galley
Dr. George E. Geyer
Mr. Roland Gray
Mr. & Mrs. Steven Grossman
Elma & Lynn Hawkins
Dr. Carol Hochberg
Ms. Karen Hohner
Mr. David M. Hough
Mr. & Mrs. Barry Jacobson
Dr. Philip Leder
Jesse & Deborah Levine
Dr. Jane R. Lubin
Ms. Rosann C. Madan
Mr. John MacNeill
Mr. John S. Montgomery
Ms. Anna Newman
Helen W. Parsons
Mr. John D. Pavan, in honor of Bobbi Mrachek
Ms. Susan L. Placet
Eileen Foley Runge
Drs. Richard & Mary Scott
Mr. John Sears
Rev. Simeon Stefanidakis
Robert & Abby Summersgill
Mr. & Mrs. Kemon P. Taschioglou
Carol Vahey & William Bagley
Mr. & Mrs. Richard R. Wood
Susannah W. Wood
Gwill E. York
Mr. & Mrs. Raymond Young
2 Anonymous

Jubilee Sponsors ($175 to $249)
Mrs. John Alden
Mr. & Mrs. Robert Allen
Mr. Tito Autrey
Janet M. Bailey
John D. Biggers
Ms. Ann B. Bikales
Richard & Joan Bowen
Mr. Lawrence Cetrulo
Mr. & Mrs. Richard Churchill
Mr. Robert F. Cotter
C.W. Cousins, in honor of Bobbi Mrachek
Mr. & Mrs. Joseph S. DeNatale
Richard D. Dionne
Dr. & Mrs. Richard Falb
Frank Field
Mrs. Marjorie E. Forbes
Mr. & Mrs. Daniel D. Fuhrman
Brian Handspicker & Janet Morehouse
Mr. Paul V. Kelly
Dr. & Mrs. Gary Kraus
Miguel A. Leibovich, M.D.
Drs. David & Martha Martini
Earle M. Neyman
Mr. William R. Opperman & Mr. Scot J. Cornwall
Jean Eloise Powell
Ms. Elizabeth Power
Mr. Jack E. Richardson
Eric & Lee Rosenvold
Mr. Arnold Slavet
Dr. Hyman Smuckler
Elizabeth & Robert Wax
Mr. & Mrs. I. Mark Wittels
John C. Wyman

Sponsors ($100 to $174)
Corinne & Gerald Adler
Robert & Kathleen Allen
Mr. James R. Andrew
Joan M. Bengtson, in honor of Susan Byers
Mr. & Mrs. Conrad H. Biber
Mr. William F. Brace
Mr. & Mrs. Harvey Brooks
Rev. Thomas W. Buckley
Daniel & Holly Burnes
David & Janet Campbell
Mr. Robert S. Chan
Mr. & Mrs. Alfred Chandler
Mr. & Mrs. Richard N. Cheever
John & Margaret Cheffers
F. J. Ciano
Ms. Rachel Claflin
A. Voboril Conner
Drs. Amiel Cooper & Lori Adcock
Mary Cornell
Gilbert F. Curtis
Jim & Doralene Davis
Marian A. Defiore
James N. Deissler
Nathaniel Dexter
Dr. & Mrs. Magruder C. Donaldson
Dr. & Mrs. Barry C. Dorn
Mr. & Mrs. Bruce B. Dorr
Cherry Douglass
Elisabeth M. Drake
Mr. David Driscoll
Mark & Patricia Duffy
Gwyneth & Thomas Dwyer
Robert R. Everett
Mr. & Mrs. George Field
Leona M. Finkle
Mr. & Mrs. Kenneth Fish, in honor of Jerry Preston
Mr. & Mrs. Maurice Fitzgerald
Mr. & Mrs. James Flagg
Mrs. Marie H. Fox
Susan L. Frasier
Sue Freihofer
Ms. Rosemary A. Gangi
Ms. Carolyn Gannon
Adonica M. Geiger
John William Gorman
Mr. & Mrs. Kenneth B. Gould
Frederic D. Grant
Gigi Green
Joen Greenwood
Ms. Carol A. Griffin
Susan B. Gross
Dr. James Harburger
Nicole Hartnett
Alice Hatch
Dr. & Mrs. I. Craig Henderson
Mr. John Hennessey
Deborah Henry, in honor of J. Antony Lloyd
Nancy A. Higgins
Dr. & Mrs. Braxton Hinchey
Mr. & Mrs. Christopher W. Hurd
Philip & Priscilla Hurdle
Mr. & Mrs. R. Christian Johnston
Philip & Carolyn Kasten
Lois A. Keiger
Brian & Sara Kelley
Mr. Daniel Kemp
Mr. Albert S. Kirsch
Daniel & Catherine Kirsch
Dr. Dieter Koch-Weser
Ms. Sandra Kramer
Robert & Phyllis Krueger
Adena M. Lake
Dr. & Mrs. Rudolph Lantelme
Mr. Albert L. Lash, III

Robert E. Lenk
Barbara J. Leonard
Dr. Stephen Lipka
J.M. Livermore
Dr. John Logan
Mr. & Mrs. Robert E. Lyons
Samuel & Elizabeth Magruder
Dr. & Mrs. Ron Mantara
Janet Manzilli
Mr. Douglas L. Marks
Paul & Elaine Marks
Dr. & Mrs. Miguel Martinez
Mr. & Mrs. Robert L. Mayer
Albert S. Mazloom
Rev. Jude P. McGeough
Bennett A. McGregor
Ms. Sue McQuay
Lee Mirkovic & Elizabeth Colburn
Sharon Dell Mitchell
Mr. & Mrs. Donald D. Mordecai
Stephen G. Morison
Robert & Jane Morse
Ethel L. Nash
Vivian & Earle Neyman
Mr. & Mrs. W.H. Niblock, Jr.
Mr. & Mrs. Horace S. Nichols
Mr. Peter D. Nord
Mr. & Mrs. Robert G. Norton
Mrs. Edwin Ohl
Susan L. Patterson
George B. Peabody
Kathie Peck
Mr. Willis Peligian
Mr. & Mrs. Laurence A. Pierce
Mr. Joel Pitlor
Dr. Peter E. Pochi
John & Suzanne Pratt
Bob & Judy Quinlan
Mr. Morris Raker
John & Alette Reed
David K. Reppucci, Esq.
Donna J. Robinson &
Christopher J. Zook
Dr. & Mrs. Ralph A. Ross
Edward Rowe, Jr.
Elizabeth A. Rowe
Peter & Linda Rubenstein
Dr. Theodore Safford
Mr. Hugh Samson
Dr. Robert Seymour
Mr. Robert N. Shapiro
Robert D. Shear
Mr. Robert Sheldon
Corinna P. Shillingford
Ms. Patty A. Silvia
Ms. Barbara Slack
Ralph W. Sleeper
Jennifer J. Smith
Mr. & Mrs. William L. Springer
Mr. Deane Starr
Glenn H. Sternberg
Robert H. Stewart
Mr. & Mrs. Craig R. Stirrat
Mr. James Sultan
Professor Lawrence E. Susskind
Laurie & Neil Swinton
Mr. & Mrs. William Taylor
Mr. & Mrs. John A. Travis
Dr. & Mrs. Raymond Tripp
Laura Ulvestad
Margaret Van Duyne
Mr. & Mrs. Gerald Vigneron
David & Sarah Walden
Charlton & Rosly Walter
Mr. & Mrs. G. Hartley Webster
Mr. & Mrs. R. C. Wells
Mr. Julien V. Weston
Robert & Barbara Wheaton
David & Sharon White
Elizabeth Willey
Mr. & Mrs. John N. Williams
Dr. Arthur A. Wills, III
Fifiedd Workum
Mr. James B. Young
Brian K. Zellers
Peter & Judith Zimmerman
8 Anonymous

Compiled November 9, 1990

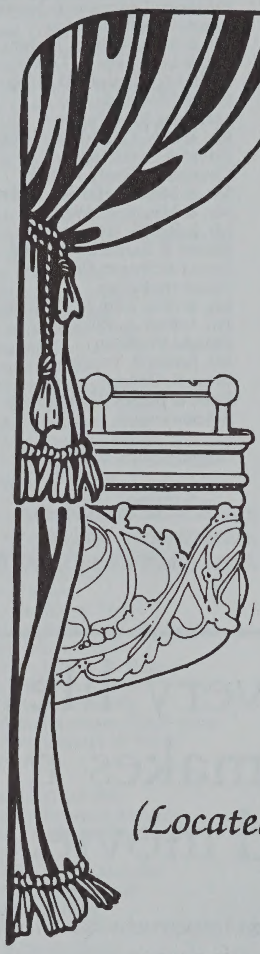
The Handel & Haydn Society is supported in part by generous grants from the National Endowment for the Arts; the Massachusetts Cultural Council, a state agency; and the Massachusetts Cultural Council as administered by the Boston Arts Lottery Council and the Woburn Arts Lottery Council.

Every life
makes a
good movie.

For the next important occasion,
choose a gift that is expressive,
moving, thoughtful, tender,
durable, poetic, musical, colorful,
poignant, humorous, truthful,
useful, utterly unique,
and exquisitely beautiful.

Make a documentary.

Paul VanNess
Video Documentaries
508 • 922 • 8672



TOWER RECORDS | VIDEO

Tower Records has the largest selection of Classical, Opera and Baroque music in Boston.

(Located 3 blocks from Symphony Hall)

OPEN 'TIL MIDNIGHT TO SERVE YOU!

TOWER RECORDS | VIDEO

BOSTON
Mass. Ave. At Newbury
In Back Bay
Above Auditorium Ⓣ Stop on the Greenline

$20 Gold Saint

- Appraisal & Liquidation of Major Estates
- Purchasing $1,000 to $10,000,000
- Portfolio Planning for Accredited Investors
- Broker-Dealer Affiliations
- Auction Services
- Rare Coins & Other Collectibles

To learn why we are the foremost numismatic company and to discuss your investment strategy, write or phone us. We are as diligent in the management of your capital as you have been in the acquisition of it.

Bellisario Rare Coin Gallery

Providing
Numismatic Expertise
Since 1965

10 Wheeling Avenue, Woburn, MA 01801
• (617) 937-0106 •

The Martinis Come With Silver Linings.

At Parker's Bar, we serve our Classic Martini like no place else in Boston.

Served in a crystal decanter, it is surrounded by crushed ice and chilled in a silver lining.

You'll find the same meticulousness throughout Parker's Bar, from our generous hors d'oeuvres to our relaxing piano music to our comfortable surroundings.

Stop by Parker's Bar during our Happy Hour for an experience that is truly classic.

PARKER'S
BAR

At The Omni Parker House
Tremont & School Streets,
Boston, MA 02107 · (617) 227-8600